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Who is Mother Goose? That is not an easy question to answer. Those who rush in with the reply that she was the imaginary personage who told Perrault his famous "Contes de ma Mère l'Oye" need to be asked what on earth this good woman has to do with the plot of the Hippodrome pantomime. For though Perrault has supplied us with Red Riding Hood, Puss-in-Boots, Blue Beard, Cinderella, The Sleeping Beauty, Hop o' My Thumb and Riquet with the Tuft, he can take no credit for any part of Mother Goose except her name. This is a blow to his reputation, for, as will be shown, the tale is the most important in the history of pantomime; it links the names of the most famous clowns of two centuries.

First, however, we must decide who she was. According to Wheeler's "Noted Names of Fiction," there was a Mother Goose who was not imaginary. She belonged, says this authority, to a wealthy family in Boston, Massachusetts, where she lived until her daughter, Elizabeth Goose, married Thomas Fleet, a London printer. When a son was born, Mother-in-Law Goose was in ecstasies. To express her unbounded joy, she wandered about the house, pouring forth, "in not the most melodious strains, the songs and ditties which she had learned in her younger days, greatly to the annoyance of the whole neighbourhood—to Fleet in particular, who was a man fond of quiet." It was in vain he exhausted his shafts of wit and ridicule; the old lady was not thus to be put down; so, like others similarly situated, he was obliged to submit. In the end, however, he decided to collect her ditties, besides any others that came his way, and publish them for the benefit of the world—not forgetting himself. He soon, says Wheeler, brought out a book bearing the following title: "Songs for the Nursery; or, Mother Goose's Melodies for Children. Printed by T. Fleet, at his Printing House, Pudding-lane (now Devonshire-street), 1719. Price, two coppers."

Golden Eggs from Greece.

Unfortunately for the sake of romance, this tale is untrue. No copy of that edition of nursery songs exists, and the man who first told the tale of Thomas Fleet and his goose-in-law had his information on no better authority than those busybodies who tell us political secrets and the names of Derby winners. Mother's Goose's nursery rhymes were not collected until long afterwards. They were published at a time when Perrault's tales were at the height of their popularity in this country. That is why the imaginary personage who told such tales as "Puss-in-Boots" in France was also credited with the authorship of such jingles as "Pussy's in the Well" sixty years later in England.

Mother Goose III was the result of this added glory. Towards the end of the eighteenth century pantomime authors were beginning to take an interest in the nursery. Mother Shipton, the prophetess, and Mother Bunch, the wise woman who instructed maids how to catch husbands by sleeping with an onion under the pillow, were both popular in Christmas shows. The turn of Mother Goose came in 1806. Thomas Dibdin, who wrote that pantomime for Covent Garden, ingeniously provided a plot by linking her with the Greek fable of the countryman who had a goose which laid golden eggs. His hero and heroine were Colin and Colinette. Squire Bugle, who had commandeered the girl for himself, spent his spare time in persecuting an old woman. Colin protected her, and was rewarded with the gift of the magic goose. When it began to lay, the cupidity of Colinette's father was aroused. He offered Colinette in exchange for the goose, which he desired to cut open. Colin agreed, whereupon Mother Goose appeared in a state of rage, and changed them all into the characters of the harlequinade.

Mother Goose IV and V.

Yet another distinct portrait of the old lady was painted in 1880, when E. L. Blanchard wrote "Mother Goose and the Enchanted Beauty" for Drury Lane. This opened with a view of the world from some place in cloudland. All the fairies who were to attend the christening were gathered by Mother Goose, who was played by Addie Blanche. They all visited a model farm of live toys, where a monster goose, who was, incidentally, able to dance and appreciate a joke, brought them a basketful of golden eggs that possessed magic charms. On their ar-

(Continued on col. 4.)

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"MOTHER GOOSE."

(Continued.)

rival at court they witnessed the performance of "Master Bertie Coote" as Dog Toby, and gave their eggs to the infant princess. The wicked fairy duly cursed the cradle; Mother Goose averted fate by means of the last remaining egg, and at the appointed time Prince Florizel (Kate Santley) awakened the heroine with a kiss.

The Mother Goose who appeared at Drury Lane in 1902 was yet a fifth personification, and this is the one who, with slight variations, provides the plots of modern pantomimes. She seems to be a hybrid of Mother Hubbard, Widow Twankey and the Old Woman Who Lived in a Shoe. In any case, she often has a large family. Her general behaviour was illustrated in last year's Christmas show at Plymouth. After her fortune had been made by the goose, she hankered after beauty. The Demon of Indigestion granted her this gift—needless to say, logic is not the strong point of pantomime—for the price of her soul. But she repented, and was restored to her normal self by the Fairy Sodamint.

Her Stage History.

This brings the development of the story up to date. To study how it has been acted, we must return to 1697, when, following the success of Perrault's tales in Paris, the first stage version of "Mother Goose" was presented. She did not appear in the plot, however, though her name was in the title; the piece was mainly intended to mock the "best seller" of those times. Therefore, no more need be said than that the performance is noteworthy because Dominique, the most famous clown of the time, played the leading rôle—Arlequin. The next version of "Mother Goose" to be performed in Paris was over a century later. It was an imitation of the London pantomime, and is noteworthy because Deburau played the leading rôle—Pierrot. At Covent Garden Clown was the leading part, and he was played by Joey Grimaldi. Unlike pantomimes, both before and since, it was not a spectacular production. Its unmatched success was due to the excellence of the clowning, which was worth all the scenic effects imaginable. In fact, the lavish pantomime staged the next year was replaced by a revival of "Mother Goose." At the end of the season, Covent Garden was burned down. Very significantly, one of the few relics of the fire was the pantomime goose. The company, while in exile, revived the piece, which helped to restore the management's fortunes. It was also the favourite show at Sadler's Wells, even after Grimaldi's retirement. The last time he visited that theatre was to see a performance of "Mother Goose" in 1837. When the audience called for a speech, he was helped to the front of the box. Then the poor, weak, prematurely aged clown burst into tears.

An Old Pantomime Song.

In our veneration for his memory, however, we must not forget that Ware's music was another cause of the public's enthusiasm. There was, in particular, a ballad called "The Cabin Boy," which was warbled by men, women and children all over the town. It was sung by a Master Smalley, a boy with a surprising voice, who had been rescued from starvation. There are only two verses, and their quality is such that we are reminded of "Break the News to Mother" and other doleful ditties of our own time. Here they are:—

The sea was rough, the clouds were dark,
[illegible] joy,
When forc'd by fortune to embark,
I went a Cabin Boy,
I went a Cabin Boy,
I went a poor Ca - - - bin Boy,
My purse soon fill'd with Frenchmen's gold,
I hasten'd home with joy,
But [illegible] part behold
A hapless Cabin Boy,
A hapless Cabin Boy,
A hapless Ca - - - bin Boy.

Even when Master Smalley had disappeared from the limelight, "Mother Goose" continued to attract the notice of the best clowns of the age, including the inimitable Tom Matthews (grand-uncle of A. E. Matthews), who had the best claim to be considered Grimaldi's pupil. When the old type of pantomime went out of fashion, the story was still popular in a new form. In Blanchard's version at Drury Lane, Arthur Roberts was the leading comedian, playing the part of Dr. Syntax (the wife-ridden, gullible hero of Coombe's "Three Tours of Dr. Syntax"), who accompanied Prince Florizel in his wanderings. Incidentally, Arthur Roberts sang with James Fawn one of their topical duets, which were famous in the early 'eighties.

Dan Leno as a Nymph.

As for Mother Goose V, the greatest exponent of this type was, of course,

(Continued on page 12.)

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SOUTHEND.—Furnished Apartments. Terms moderate. MRS. M. BUTLER, 3, Broadway-market (near sea and stations).

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CARLISLE.—FURNESS, 2, Myddleton-st.
GLASGOW.—SKINNER, 103, Hill-street, Garnethill.

COMPANIES WANTED.

H. W. ROWLAND'S BOOKING OFFICES.

WANTED, High-class Attractions, D.P. THEATRE, EASTBOURNE, Jan. 26, Feb. 2, March 2, 9, 23, Apr. 6.
GAIETY THEATRE, HASTINGS, Feb. 16, 23, March 2, 9, 23, Apr. 6.
PLEASURE GARDENS, FOLKESTONE, Feb. 9, April 20, 27, May 4, &c.
HIPPODROME, MARGATE, Mar. 30, Apr. 6, 20, onwards.
THEATRE ROYAL, WORTHING, August Bank Holiday, &c.
London Representative, O.H., Blackpool.

Apply, 24, Chandos-street, W.C.2.
Regent 1178. Topobill, Westrand, London.

WINTER GARDENS, NEW BRIGHTON.

WANTED Known, Vacant, Jan. 19 (three nights), Jan. 22, Chester (three nights to follow). Also March 2, 9, 16, and later dates.

A. DOUGLASS, Winter Gardens, New Brighton.

THEATRE ROYAL, ASHTON-UNDER-LYNE.

THEATRE ROYAL, STOCKPORT.

WANTED, First-class Attractions for the following vacancies:—

ASHTON.—Feb. 2 and 9.

STOCKPORT.—Feb. 9, 16, and 23.

Address, CHARLES REVILL, Victoria Park, Stockport.

OPERA HOUSE, KIDDERMINSTER.
WANTED, Good Pantomime.
Feb. 2, through transferring.
Other vacant dates, April 6, 13, and on, for good musical shows.
All comms., FRED DRY, as above.

For other Companies Wanted see Displayed Wanted Section.

THEATRES WANTED.

WANTED, Theatres.

"A LITTLE BIT OF FLUFF."
New Scenery and Dresses. Picked Cast. The New Theatrical Generation has not seen this play. The advertisement of years draws them in.
Now booking 1925.
W. W. ELLIS, 44, Carlton-hill, London, N.W.8.

Booked at all the leading theatres.

"THE OPTIMIST."

"THE JEFFERSONS."

No. 1 Company.
"The Jeffersons" received with enthusiastic praise by the London press and public at the Regent Theatre.

WANTED, Spring Dates (first vacancy Feb. 16).

A. DOUGLASS, Winter Gardens, New Brighton.

MISS MADGE HOPE and Company, in "THE PICCADILLY PURITAN." The Comedy Success from THE AMBASSADORS THEATRE, LONDON, and Repertoire of WEST-END PLAYS.

WANTED, Jan. 12 and on, with exceptions.

HOPE, 37, Somerset-road, Knowle, Bristol.

THE LIONEL BUTE PRODUCTIONS.

"BLUEBEARD'S EIGHTH WIFE" (Red Co.).

March 9, 30 (?).

"BLUEBEARD'S EIGHTH WIFE" (Blue Co.).

WANTED, April 6 (?), 13.

LIONEL BUTE, 38, Bury-street, St. James's, London, S.W.1.

'Phone: Regent 5534.

MR. GERALD LAWRENCE in Spring, 1925.
"RICHARD LOVELACE."
WANTED, only vacant date, April 13.

Autumn, 1925.
"MONSIEUR BEAUCAIRE."
Vacant, Aug. 10 and 24, Oct. 26, Nov. 16 and 23.
W. E. HOLLOWAY, 7, Ramillies-road, Bedford Park, W.4.

"LONDON CALLING."

The Revue that ran for twelve months at the Duke of York's Theatre.

WANTED, Feb. 2 and 9.

Write or wire, W. FOSTER HORSFIELD, 18, Gerrard-street, W.1. Telephone, Regent 7580.

WANTED, Theatres for "THE ROTTERS." Jan. 12, 19, 26.

Apply, ARTHUR GIBBONS, Royalty Theatre, W.1.

THEATRES WANTED.

SIR CHARLES FROHMAN'S Famous Farcical Comedy, "THE PRIVATE SECRETARY."

WANTED, Jan. 26, Feb. 2, 9, 16, April 6, 27, June 1.

By arrangement with Mr. Robert Macdonald.
"PEG O' MY HEART."
WANTED, Feb. 9, 16, 23, March 2, 23, 30, April 13.

MRS. BRANDON THOMAS'S COMPANY.
"CHARLEY'S AUNT."

WANTED, April 27, May 18, June 1.

AVERY HOPWOOD'S new Comedy, "BACHELOR HUSBANDS." West-End Production direct from THE ROYALTY THEATRE.

WANTED, Bookings for March 9, 16, 23, April 13, 20, 27.

Address, CECIL BARTH, 37, King-street, Covent Garden, W.C.2.

"THE WANDERING JEW." (By arrangement with Mr. Matheson Lang.)
WANTED, Feb. 9 (to follow Bath), March 9 and odd dates later.
Produced with colossal success this week at Ipswich.
W. FOSTER HORSFIELD, 18, Gerrard-street, W.1. Telephone, Regent 7580.

M. BARRY O'BRIEN presents "THE YOUNG PARSON IN PINK." The Famous Comedy by Gertrude Jennings.

Sydney Fairbrother and Joyce Carey (in their original parts), with Frederick Cooper and Tonie Edgar-Bruce.

Actual Criterion Theatre production carried. Dresses by Reville.

Bookings include Brighton, Eastbourne, Golders Green, New Brighton, Manchester, Blackpool, Glasgow, Aberdeen, Oxford.

WANTED, Feb. 2, Mar. 16, 30 (?), Apr. 20.
M. BARRY O'BRIEN, 18, Charing Cross-road, W.C.2.
Gerr. 8447 and 7640.

The Leonard Laurence Company, including Dorothy West-Symes and T. W. Duke-Cumbe, presenting "THE FAKE." By Frederick Lonsdale. From the Apollo Theatre, London.
WANTED, Jan. 19 (to precede Richmond), Feb. 2 (to precede Southampton), March 2, various later. Empire, Middlesbrough. Next, P.O.W., Guernsey.

WANTED, Monday Next, Jan. 12, also Jan. 19 and 26.
CHARM'S PRODUCTIONS' Grand Pantomime, "ALADDIN," "ALADDIN," "ALADDIN," in Seven Scenes.
VACANT Monday Next, Jan. 12, also Jan. 19 and 26.
Travel 35 Artists, including Lola Charm.
Must have theatres that can hold the money. Refer Manager here or the above show.
Wire, LEON, Alexandra Theatre, Widnes.

WANTED, Monday next, Jan. 12 (through misunderstanding).

The new sensational success, in Ten Scenes and several Tabs,

"STUNTS OF 1925."

Powerful cast of 20. Brimful of broad comedy and exceptional vocalism. A brilliant production.

Vacant Monday also Feb. 2, 9, 16, Between Portsmouth and Plymouth.

Wire, GEORGE PERRY, This, T.R., Wolverhampton.

Personal Tour of BASIL GILL, in "THE ETERNAL SPRING." The successful comedy from the Royalty Theatre.
WANTED, Theatres, Feb. 2 and Mar. 16.
Apply, PERCY ROWLAND, 24, Chandos-street, W.C.2.

WANTED, through misunderstanding, Jan. 19 week, for "MAID OF THE MOUNTAINS." Reply, MANAGER, "Maid of the Mountains," T.R., Ashton-under-Lyne.

WILLIAM J. WILSON'S Productions. "THE FIRST KISS." Entire London Production. From the New Oxford Theatre, W.
WANTED, Jan. 19, 26 "GOING UP." Musical Comedy, from the GAIETY THEATRE.
Vacant Feb. 2, 9, 16, Mar. 2.
Both once or twice nightly.
Apply, DOUGLAS ELEY, 3, Rupert-st., W.1.

For other Theatres Wanted see Displayed Wanted Section.

ARTISTS WANTED.

WANTED, Vocalist (Baritone), experienced in operatic work (Italian); good pay; audition. Write, BERTI, 36, Coram-street, W.C.1.

WANTED, Tenors, Baritones, and Basses for London and Touring Productions; immediate and near future. WALLACE ORTON, 88, Newman-st., Oxford-st., W.1.

IDA LILLE.
WANTED, smart all-round Dancers. Season, London, and Tours. Also Refined Pupils to Train. Paris, Ballets, Troupes. 79, New Oxford-street, W.C.1.

WANTED, Ladies, to Train for New Year Productions; engagements waiting. FRANK PERRY'S AGENCY, School of Dancing, 145, Wardour-street, W.

WANTED, smart young Male Dancers (all styles) for London and Touring Productions; immediate and near future. WALLACE ORTON, 88, Newman-st., Oxford-st., W.1.

WANTED, Dancing Girls, Young and Good Looking, for "CHEERIO" Tour, resuming shortly. Apply personally, 11-12 Friday, SAVOY DIRECTION, 9, St. Martin's-court, W.C. Near Wyndham's Theatre.

ARTISTS' WANTS.

WANTED Known, BRADA, young Violin Soloist, Gold and Silver Medalist, vacant Monday next and onwards first-class offers. Wire or write, 41, Asline road, Sheffield.

WANTED Known.
F. T. Gyer's
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DAZZLING FAIRY FOUNTAINS.
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Complimented by the public and Press as wonderful and delightful.
The big outstanding feature of Mr. J. Bannister Howard's record-breaking pantomime, "Cinderella," Grand Theatre, Croydon.
A real box-office attraction for Revue and Pantomime.
For particulars, address JOE MARTIN, Grand Theatre, Croydon.

WANTED Known, First-class Australian Lady Violiniste, and Talented Pianiste open for Engagement in hotel, café, or concerts; Continent preferred. Apply, Box 47, "The Era."

PANTOMIME ARTISTS' WANTS.

WANTED Known, unexpectedly vacant Monday (North), Panto., Revue, VIOLET DENES famous 4 DANTA FROLICS 4. Big noise at "Ship, Ahoy!" Acrobatic Palace Scene Act, Lamb, Benett, &c. Thanks H. Day, A. Lunn, G. Baxter, Man. Trec., Blackpool, for offers. No. 1 Prod. only. DENES, 66, John-street, Workington.

MUSIC HALL ARTISTS' WANTS.

WANTED Known, PERCY CURRY, Comedian, Liberty Monday, Panto., Hall, Revue; 4 acts.; sing, dance, patter. Alston Hotel, Sunderland.

The THREE BON-BONS, Comedy, Musical, and Dancing Speciality. "A Clown and Two Ladies."
Dec. 15, Pav., Chorley.
Dec. 22, Pal., Prescot.
Dec. 29, Pall., Seaforth.
WANTED, Jan. 5, to precede London, and Feb. 2, 9, to follow.

WANTED, Monday Next., also Jan. 19, 26. THREE ORIGINAL HODGINIS (2 young ladies, 1 gent.), the Continental Whirling Wonders, in a beautiful stage aerial sensation, for stage (15ft. high required) and circus ring. Have just arrived from abroad and played last week with enormous success at the Exhibition, Industrial Hall, Edinburgh. This week, Jan. 5, wire HODGINIS, Pavilion, Carnarvon, N. Wales.

CIRCUS ARTISTS WANTED.

WANTED, Circus Artists in all lines. Riders, with or without own horses; also few Cowboys. State lowest terms in first letter. Also good Bill-poster wanted. F. BARNUM, 70, Woodland-rd., Upper Norwood, S.E.19.

WANTED, Elephant Keeper. Must have good experience, and capable of breaking young elephants. Apply, Box 44, "The Era."

CIRCUS ARTISTS' WANTS.

WANTED Known, AGUBE GUDZOW, the fearless Cossack Rider. The only Real Cossack Riding Act in existence.
98, Hackford-rd., Brixton, London, S.W.9.

WANTED Known. THE BROS. STEPHENSON, Bareback Equestrians, with Hengler's Circus, Chelsea, London, have once more demonstrated the sterling worth of their super horsemanship to huge London audiences, and six circuses in London. We have vacancies for our acts and invite proprietors and agents to see us at Palace, Chelsea, this week.

MUSICIANS WANTED.

WANTED, Musical Director-Pianist. Apply personally, 12-1, BEARN, 18, Charing Cross-road, W.C.

WANTED, Musical Director, Violinist, for Orchestra of minimum of eight, with extensive library, to open Jan. 26. Must be expert in fitting pictures. Apply, stating salary and experience, to B. BENJAMIN, Haymarket Picture House, Norwich.

WANTED, Leader Violinist, thor. exp. in variety and cinema work, to open Monday, Jan. 19; evenings only. State salary, age, copies two refs., by letter only, to MUSICAL DIRECTOR, Empire, Smethwick, Birmingham.

WANTED, First-class Violin Leader; must be tip-top man or useless, also Rep. able to double Banjo, 'Cellist, Clarinet doubling Saxophone, Cornet and Drummer with full kit and effects, to open Feb. 2, in large Midland town. Apply, by letter, to MANAGER, 4, St. Michael's-road, Cricklewood, N.W.2.

WANTED, Violin (Leader); must be a first-class man, with an up-to-date library. State experience and lowest terms for matinees and evenings (six days) to GAIETY PICTURE HOUSE, Northampton.

WANTED, at once, First-class Leader, 'Cellist, Rep. Orchestral Pianist. Also good Alto and Soprano Sax. No letters answered. Callers only.

APOLLO ORCHESTRAL AGENCY, Victory House, Leicester-square, W.C.2.

'Phone, day, Regent 3494.
Night, Chiswick 1482.

WANTED, first-class Leader to deputise, Wed. only; permanent; must have nice tone. Call, Wed. morning, 12 o'clock, M.D., Queen's Cinema, Bayswater, W.

WANTED, Violin-Leader (male), cinema and variety, 1 mat. and once nightly, £4 10s.; also 'Cellist, evenings, £4; also Organist (Harm.), 1 mat, evenings, £4 11s.; open 19th. State age, &c., to 16, Berkeley-ave., Victoria Park, Manchester.

WANTED, good Leader-Violin, with library; £5 for seven days. Audition to-day, Wednesday, 11 o'clock. SUPERSHOW, Wandsworth-road, S.W.

WANTED Lady Violinist for good-class Hotel (permanent). Full particulars to GOLF HOTEL, Grange-o'-Sands, Lancs.

WANTED, Ladies, Violin and 'Cellist who can play Saxophone, for stage trio. Apply, Thursday, Russell, Room 1, WEATHERSBY'S AGENCY, 3, Bedford-street, Strand.

MUSICIANS WANTED.

WESTBOURNE PARK STUDIOS AND AGENCY, Woodfield-road, Paddington, W.9. 'Phone, Maida Vale 2955. 'Bus 23, 31, 46, or three minutes from Westbourne Park Station.
Licensed annually by L.C.C.

Lessee and Manager, WILFRED E. BOYCOTT (late Manager for Fritz Kreisler, seven years).

WANTED Known, MAUD RISELEY, A.R.A.M., Violinist and Mus. Director, holds Orchestral classes daily for all instruments at above studios.

Special afternoon classes are being held, 4 o'clock, for instruction in fitting and playing to films.

Music from large library lent for home study.

Cinema experience given and engagements provided. Over fifty late members now in good engagements.

VIOLIN and PIANO LESSONS.

SPECIAL NOTICE.
The classes are held in our own fully-equipped Rehearsal Hall, on Stage 22 by 24 feet, with Grand Piano.

ORCHESTRAS and ARTISTS PROVIDED.

Free Auditions every morning and advice given.

All communications to W. E. BOYCOTT.

WANTED, Violinist, for Pitching outside hotels &c.; strong player. Address, ACCOMPANIST, Box 31, "The Era."

WANTED, reliable Violinist, with experience, for Trio; small cinema; evenings only, 6-10.15; audition Thursday, 11-1. 502, Hoe-st., Walthamstow.

WANTED, Violinist, with library, able to fit to pictures; audition 2.30-4.30. GRAND CENTRAL CINEMA, Hackney-rd., E.

WANTED, Violinist (lady or gent.), requiring cinema experience; small salary paid. Box 49, "The Era."

WANTED, good Violinist for Scotland; warm tone; sight reader and soloist; 6 evenings only. State terms, refs., Box 33, "The Era."

WANTED, Violinist, evenings only, for small cinema. Apply, after 6 o'clock, GAINSBORO' CINEMA, Kingsland-road, Shoreditch, E.2.

WANTED, a good Repet., able to lead; four hours daily; experienced; good accountant and refined tone essential; Union mebers apply, stating age and refs., to CURATOR, The Stoll Picture Theatre, Tedmister, Bristol.

WANTED, Refined Ladies, for Comf. Elec., South. Rep., able lead; Second Violin; 'Cello and Drummer; good salary to artists; full partics., photo.; and. London. Box 45, "The Era."

WANTED, absolutely first-class Male Rep., able to lead if required; Cinema, Bournemouth; permanency; only tip-top man apply; commence Jan. 26. Lowest terms and refs. to DIRECTOR, 2, Wootton-gardens Old Christchurch-rd., Bournemouth.

WANTED a Rep., able to lead, for Pictures. Apply, letters only, M.D. Empress Theatre, Hackney.

WANTED, Young Lady 'Cellist, evenings only; comfortable engagement. Terms, refs., MUS. DIR., Pool's Cinema, Medina-road, Cowes, I.O.W.

WANTED, 'Cellist, desiring further experience and practice, Cinema, evenings; small salary; good tone essential. Box 32, "The Era."

ST. GEORGE'S HALL, FALMOUTH.
WANTED, to commence immediately, good Orchestral 'Cellist (male); pictures and variety; twice nightly; Saturday matinée. State age, references, and salary. MANAGER.

WANTED, a first-class 'Cellist, to play for Pictures with Orchestra of nine; about 5½ hours on week-days, and 3½ Sundays; permanency to the right man. State age, experience, lowest terms, and when at liberty to open, to C. A. SEABOLD, "Rivoli," Worthing.

WANTED, thoroughly experienced 'Cellist, for high-class restaurant, where bes. music is played; 5½ hours daily. Salary £4 10s.; exp. Refs., &c. M. D., 18, Oak-street, Derby.

WANTED, a Good 'Cellist (Gent.), for Cinema; W. London; good tone essential. State age, experience and full partics., to H. N., 136, Harvist-road, N.W.6. (Letters only.)

WANTED, Absolutely First-class 'Cellist, for Pictures; £2 10s.; evenings. Box 54, "The Era."

SOUTH YORKSHIRE MENTAL HOSPITAL, SHEFFIELD.
WANTED, Male Nurses (Double Bass or 'Cello Players); not under 5ft. 9in. in height. Wages (including bonus) £2 11s. 6d. weekly, with annual increases and extra payments for good and efficient service. Single. Sleep in. Uniform provided. Appointments are made subject to satisfactory medical examination, also to the provisions of the Asylums Officers' Superannuation Act, 1909. Apply by letter to the MEDICAL SUPERINTENDENT.

WANTED, for first-class Cinema, Clarinet, high pitch; must be good musician. Full particulars in first letter. M.D., Central Cinema, Cambridge.

COUNTY MENTAL HOSPITAL, STAFFORD.
WANTED, MALE ATTEDANT (unmarried), good Horn player, immediately; ex-Army bandsman preferred. Previous mental hospital experience not essential. Wages commence 41s. 6d., with present bonus 14s. 10d. (total 56s. 4d. a week), from which 19s. 10d. will be deducted for full week's board, lodging, &c.; deductions also made for pension purposes. Uniform provided.
Applications, stating age, qualifications, &c., to be addressed: "THE MEDICAL SUPERINTENDENT, County Mental Hospital, Stafford."

WANTED, First-class Trumpet Player and 'Cellist for Lyons Café. Apply, RAY, 12, Archer-street, Piccadilly, W.

WANTED, FIRST-CLASS VIOLINIST, AS KEPT. MUSICAL DIRECTOR, LOUNGE, LEEDS.

WANTED, a Good Trumpet or Cornet for Saturday evening next. Please state age, terms, &c., H. N., 136, Harvist-road, N.W.6.

WANTED, Musicians, at first-class Variety Halls.
GLASGOW EMPIRE: FIRST CORNET.
Applicants must be experienced and thoroughly competent. Write, with full particulars, copies of references, &c., to the MANAGER at the above-mentioned Hall.

WANTED, Portable Player, reader, join Violin, Flute, Saxophone; pitching. Letters only. Box 30, "The Era."

MUSICIANS WANTED.

ALL INSTRUMENTS.

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WITH A STRONG RESOLUTION
by coming at once to the
OLD-ESTABLISHED AND RELIABLE
ORCHESTRAL TRAINING CENTRE,
THE CINEMA BUREAU
(the recognised Bureau in the Profession),
18, CECIL-COURT,
CHARING CROSS-ROAD, W.C.

WANTED Known,

To obtain an engagement in an ORCHESTRA, which you so much desire, you should have a POLISHING-UP COURSE, and to obtain this you cannot do better than place yourself in the hands of the PRACTICAL INSTRUCTORS AT THE CINEMA BUREAU.

SPECIAL NOTICE.—Free Auditions every morning from 1.30 till 12.30, and on Tuesday and Thursday Evenings from 6.30 till 8.30.

GOOD DEPUTIES ALWAYS ON HAND.

WE SPECIALISE IN CINEMA ORCHESTRAS. QUARTETS, TRIOS, AND SINGLE INSTRUMENTALISTS SUPPLIED AT SHORTEST NOTICE.

'PHONE: GERRARD 1414.
Reg. L.C.C.

WANTED, Leader-Violinist, Orchestral-Pianist, and Organist to start at once, for Cinema; also Musicians, String and Brass, to register for town and country.
UNIVERSAL MUSIC LIBRARY,
22, Gt. St. Andrew-street, Shaftesbury-ave.
'Phone, Reg. 262.

WANTED, immediately, thoroughly experienced and competent Orchestral Pipe Organist; good sight reader; solos when required; standard works and popular; five hours daily; no Sundays. State salary. Send references. MANAGER, Cinema de Luxe, Ashford, Kent.

WANTED, First-class Pianiste and Leader Violinists, ladies only, for restaurant work. MAURICE PIENA, LTD., 57, High-street, Oxford-street, W.C.

WANTED, first-class Orchestral Pianist and first-class Violinist; hours 4½ daily; sometimes only spread over the afternoon; South Coast. Box 688, "The Era."

WANTED, open Monday next,
a first-class Pianist;
Also a good Orchestral Organist.
A.M.U. rates.
Permanent and comfortable engagement for right people.
MACDOUGALL,
King's Cinema, Perth, N.B.

WANTED, to open Jan. 12,
a smart young gent. Pianist.
(Knowledge of Pipe Organ). Must read at sight; Solo and Orchestral.
Also a Leader-Violinist, used to Tavan, &c.

Send full particulars, refs., age, and actual lowest terms (no offers). 7 nights weekly, no matinées (pictures only).
Comfortable permanent engagement for the right people.

FRED BOULTON, Palace, Bordon, Hants.

WANTED, experienced Orchestral Pianist lady or gent.; audition on Wed. and Thurs., 12 o'c. sharp. Apply, M.D., Prince's Cinema, Croydon.

WANTED, an Experienced Relief Pianist, either sex; non-union. Lowest terms to Box 41, "The Era."

WANTED, Monday, for Palace, Harwich, Orch. Pianist; salary £2 10s.; also Good Violinist; £3; with tone, or useless; 6 evenings, 1 mat. Write, first instance, F. BERTRAM, 5, Creffield-road, Colchester.

WANTED, Lively Jazz Pianist, used to stage work, to join Young Lady in unique double act. Apply, personally, Wed. or Thurs., 11 o'c., GRADWELL, 116, Balham-hill, S.W.

WANTED, Experienced Relief Pianist, 2 days weekly, Fridays and Sundays; audition to-day at 2 o'clock. Apply, M. D., Globe, Old Kent-road, S.E.1.

WANTED, commence 19th, Pianist, also Violinist; competent high-class music. Lowest terms, with refs., &c., CONDUCTOR, County, Bangor.

WANTED, Pianist, double another instrument; accustomed varieties. Particulars to HOOLEY, Playhouse, Chorley.

WANTED, a Really First-class Orchestral Pianist; cinema; evenings; £2. Box 53, "The Era."

WANTED, immediately. Good Drummer, doubling on another instrument and showman preferred; audition Thursday morning. WEATHERSBY REHEARSAL THEATRE, 3, Bedford-street, Strand, 11 a.m. to 2 p.m. Thursday. H.A.S.

WANTED, Drummer, with Tymps., for first-class cinema; evenings only; £4 5s.; commence immediately. ALHAMBRA, Dunfermline.

WANTED, Drummer, with Tymps., &c., Cinema; also Orch.-Pianist; evenings, £4. State age, when can open, &c., to 10, Richmond-ave., Sedgley Park, Manchester.

WANTED, Drummer, Jan. 12, for one week (London, W.), one who has played "Hunchback of Notre Dame" preferred. Apply, M. D., 41, Hugh-street, Belgrave-road, Victoria, S.W.1, Thursday or Friday, between 10 a.m. and 11 a.m.

Good opportunity for young musicians abroad.

WANTED Known, Vacancies exist for Wind and String Instrumentalists, over 19 years of age (Violin, 'Cello, Cornet, Clarinet, Piano, Trap Drummer), in the military band or string orchestra of a well-known regiment at present stationed abroad. Double-handed men preferred. All instruments supplied free. Band and orchestra have been continuously engaged for the last four years.
A splendid opportunity for ambitious young musicians who are desirous of doing a short period abroad and returning home with the regiment. Box 711, "The Era."

WANTED, Violin Players, also Wind Instrumentalists, to Enlist in Line Infantry Regiment. Home Service. Good prospects. Apply, by letter only, Box 838, c/o HAWKES & SON, Denman-street, Piccadilly Circus, W.1.

WANTED, superior Male Jazz Band (five in number), for National Trades Exhibition, Birmingham; eight weeks' engagement. Best terms to EXHIBITION OFFICES, 207/208, Daimler-house, 33, Paradise-street, Birmingham.

WANTED, for Manchester Exhibition, Jan. 26-30 (5 days), First-class Male Musicians: String Bass, First Violin, Pianist, and Drummer (straight and jazz); Write, BERNARD VENN, 9, Richmond-place, S.W.6.

MUSICIANS WANTED.

WANTED, at once,

for

TEDDY MORRIS'S BANDS.

SAXOPHONE PLAYER (ALL SORTS).

TRUMPET.

TROMBONE,

Must read at sight and memorise.

Send photo., terms, to

TEDDY MORRIS,

Palace, Bath.

WANTED, Brilliant Violin Leaders, with libraries, Pianists, 'Cellists, and Contrabassists, for Atlantic Liners. Status of musicians on board is that of Cabin or Second-class Passengers. No uniform worn or Ship's Articles signed. The Association is now making arrangements for 1925 Season. Applications from strictly sober, gentlemanly musicians should now be sent in. Instrumentalists with whom we have been negotiating or previously worked for us, please call or write. ALFRED ATKEES, National Entertainment Association, 22, Leicester-square, W.C.2.

WANTED, Musicians, all instruments, to register. Fee 2s. 6d., will include an individual advert. for each musician in a prominent job paper. Only really first-class engts. are accepted, so good musicians write or call. MORRIS'S AGENCY, 145, Wardour-street, W.1.

WANTED Known, Violinist offers to amateur instrumentalists the opportunity of practising together under professional Leader, from large library of orchestral and cinema music, for the lowest fee; splendid chance for musicians entering the profession to play together good class music, which is also lent for home study. Evening classes for musicians in business. For particulars, apply VIOLINIST, 81, St. Mark's-road, North Kensington, W.10.

WANTED, Piano, Saxophones, Cornet, Banjo, and Trombone, for Jazz; audition Wednesday and Thursday, 12 till 2. CITY ARMS HOTEL, West-square, St. George's-road, S.E.11.

WANTED, Musicians (amateur), requiring cinema or dance training. Morning or evening classes under well-known Musical Director. Expert picture fitting taught and a good engagement found when proficient. We can help you to enter the profession and earn a good living.
Apply at once,
MORRIS'S ORCHESTRAL CONCERT, AND VARIETY AGENCY,
145, Wardour-street, W.1.

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WANTED, Engagements by Dance Drummer; would deputise. CLARK, 48, Limes-avenue, New Southgate, N.11 'Phone: Holborn 2522.

WANTED, Engts. by smart exp. Drummer, doubling Alto Sax. and Violin. STEAR, 317, Milkwood-rd., Herne-hill, S.E.24.

WANTED, by Dance Drummer, engts.; 3 years' exp.; voice good; own set. Call or write, F. BARSHAM, 43, Landseer-road, Enfield.

WANTED Known, first-class Banjoist, at liberty; odd nights and Sundays; first-class offers only. BANJO, 3, Nutt-street, Peckham, S.E.15.

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Direct from the Olympia, London.
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LONDON THEATRES.

"DICK WHITTINGTON" AT THE BOROUGH, STRATFORD.

MORTALS.

Dick Whittington ..... Eva Ellis
Alice ..... Moya Nugent
Alderman Fitzwarren ..... Franklin Silver
Idle Jack ..... Ted Waite
Josephine ..... Ally Attwell
Bill Barnacle ..... Peter McSweeny
Ben Breezy ..... Sidney Bray
His Uglincss ..... Bryn Gwyn
Princess Goo-Goo ..... Mlle. Suzette
Thomas ..... Chris. Rapier
Customers ..... Evelyn Murray, May Rapier
Messenger ..... Mona Silver

IMMORTALS.

Angelus ..... Hilda Marcell
Rodentus ..... Bryn Gwyn

The book of "Dick Whittington" has been written by Mr. Fred Fredericks, the general manager, for Messrs. Fredericks, and the acting manager, Mr. Percy Ford, and they have certainly excelled. It is produced by Mr. Fred Fredericks in a most sumptuous style and many surprises are provided. The music is tuneful and the numbers are up to date. The scenery is in Mr. Geo. Dodson's most artistic style, while the dresses are chic and striking. Maxted and Groom's Sixteen Cecile Girls are a bevy of graceful dancers, who introduce many new movements. The ensembles were excellently conceived and reflected the greatest credit on Miss Kitty Bell, who was responsible for them and for the chorus singing. The Fairies of the Bells presented an attractive spectacle, and added further charm to the settings. The opening scene in Cheapside was a replica of that thoroughfare. Angelus (Miss Hilda Marcell) was throughout an entrancing personality, and infused the right spirit into the part, dancing in bewitching fashion. She introduces us to Dick, the Hero (Miss Eva Ellis) and his Cat Thomas, played by Mr. Chris. Rapier. He is one of the best of animal interpreters. His mannerisms are lifelike and natural, and his performances on a large wooden globe and with a ball were items which warmly appealed to the younger members of the audience. Miss Eva Ellis imbued the part of Dick with dash, and as principal boy surpassed even last year's success. She is also the possessor of a good voice. In "Shine" she is supported by prettily attired shoe cleaners, whilst with Alice she has a haunting number in "From One to Two." Another melody, "I Want To Be Among the Girls," written and composed by Messrs. Fred Fredericks and Percy Ford, promises to become very popular. Again, she joins with Idle Jack in an amusing duet, "The Rich Man and the Poor Man," which wins instant favour. Miss Moya Nugent made a dainty Alice, and sang with feeling "What'll I Do?" She also rendered appealingly "Dream Daddy," and followed with a delightful dance. Mr. Bryn Gwyn doubled the parts of Rodentus, King of Rats, and the Emperor of Morocco. He sang "Bells of the Sea" in a fine baritone voice, and as the Emperor, "Sahara." Mr. Franklin Silver proved a capable actor as Alderman Fitzwarren, the father of Alice, and Mr. Ted Waite was quaintly amusing as the Idle Apprentice. Mr. Waite's style in singing "Women" and "Konko On His Broncho" met with the enthusiastic approval of the audience. Fitzwarren's cook, in the person of Mr. Ally Attwell, was a prime favourite, and his mirth-provoking sallies were fully appreciated. His songs, too, were great favourites, and he was most successful with a parody on "An Old-fashioned Mother," and with "Our House Will Be Alright" and "Oh, Granny." Messrs. Peter McSweeny and Sidney Bray, as the captain and mate of the "Saucy Sally," are clever in their antics, and both possess good voices. They sing such favourites as "It Ain't Gonna Rain No Mo'." "Cannibola," "Puff, Puff," and "Sally." Mlle. Suzette as Princess Goo Goo, the Emperor's daughter, had a fine ovation for her mystifying act in the market square. Miss May Rapier assisted Mr. Chris Rapier in one of his cat acts, and also acted as a customer at Fitzwarren's shop with Miss Evelyn Murray, while Miss Mona Silver was a stately messenger. The Highgate Hill scene was beautifully staged, and the exit of Dick from Fitzwarren's store was pathetically presented. The mechanical effects were admirably worked. The windmill with its sails revolving and horses and carts moving in the distance, gave reality to the scene which was greatly admired, while at its close the garlanded dancers lent further enchantment. The Market Place was another realistic scene, gorgeous in its colouring and enhanced by the gaily-dressed throng. Even more beautifully apparelled were the Nautch girls in the Emperor's Palace, and this latter scene probably surpassed any ever staged at this house.

"DICK WHITTINGTON" AT WOOLWICH.

The Royal Artillery Theatre, Woolwich, has an enviable reputation among suburban theatres for its pantomimes, and that reputation is enhanced this year, for Mr. F. R. Littler, who presents there "Dick Whittington," by arrangement with Mr. Fred W. Warden and Mr. Karl F. Hooper, has a show that excels in every respect. The book by T. Royal is a capital one, the popular story being strayed from but little. The music by Mr. S. P. Swanton and Mr. H. J. Nabarro is tuneful, and the orchestra, under Mr. Nabarro's direction, do full justice to it. The scenery is picturesque, "Highgate Hill," "Old London Docks," "Sultan's Palace" and "The Hall of Knights" calling for special mention.

Cornalls and Eddie, as the Captain and Mate, do their famous speciality act to perfection, and the house resounds with hearty laughter. At each fall until the final one in the orchestra, the unrestrained merriment of the Woolwich kiddies was a joy to witness. Bert Murray as Idle Jack puts in some good work. His numbers, "The Photograph of the Girl I Left Behind Me" and "Has Anyone Seen My Pom Pom," proving great successes. The audience joined in the latter with rare enthusiasm. Mr. Jack Edwin gives a fine dame study as Constance the Cook. Refinement is the keynote of his work, and his one song, "Only a Working Man," is rendered in truly humorous vein.

Miss Madge North, handsome in face and figure, makes an ideal Dick, and there are moments of fine acting, as she looks towards London from Highgate Hill, for instance. Miss Irene Northe is a very pretty Alice. These two have a duet, "From One Till Two," which is very popular. Dick's other numbers are "Jog Along, Jasper" and "I Wonder What's Become of Sally?" whilst Alice sings "Hugo" and "California" to loud applause. Mr. G. Smyth Beale as the Alderman is well cast, and so is Mr. Chas. W. Anson as the Emperor. The Princess is well played by Miss Eva Linde, who is also a violiniste of merit. Miss Illiard Iveden as the Fairy speaks her lines well, and sings "Somewhere in the World" delightfully. Quite villainous enough is the King Rat of Mr. Heather Evans, and Mr. Harry Gilmore as the Cat was a great joy. His pilgrimage round the house during the interval made the children very happy. Kit O'Shea and Eddie O'Shea's speciality act was another good thing, and mention must also be made of Joan McGuffin's Eight Blossoms' dancing, and the good work of the chorus.

"THE SLEEPING BEAUTY" AT BRIXTON.

This Christmas Fredk. Melville is presenting at Brixton "The Sleeping Beauty and the Yellow Dwarf." Mr. Melville has written and produced the pantomime himself, and is to be congratulated on his work, the production throughout being a very entertaining and attractive one. The story is familiar to all—how a beautiful peasant girl falls in love with a prince, and amid many troubles and vicissitudes love remains supreme. Of course, the story is only the material for a number of excellently produced scenes, which embrace dainty dancing, haunting songs and humorous patter. The two outstanding scenes were "Dream of Roseland" and "The Bridal Palace." Miss Eve Benson made a fascinating Beauty, and she has a charming voice. She delighted all with "Love's a Merchant" and in a duet with the Prince, Dorothy Schofield. The latter sang "Riviera Rose" and a duet with Beauty, "I Love You." The humour of the evening rested largely with John E. Conan as Dame Chick, Billy Seldon as Billy, and George Betton as Appleface, and there was not a dull moment. They sang "Daffodils," "I Can't help Loving That Girl," and "It Ain't Gonna Rain No More." Chester Barclay as the King possesses a fine baritone voice and rendered "Marcheta" and "Sahara" in capital style. A feature was the grand ballet by pupils of Euphan MacLaren. This was splendidly carried out and received great applause.

The orchestra was under the baton of F. Gilmour Smith.

"LITTLE JACK HORNER" At East Ham.

Presented by Mr. Will Dalton at the East Ham Palace, "Little Jack Horner" captivated the attention of both young and old on Monday night by its beautiful mounting, graceful dancing, delightful singing, bright music, and speciality acts to suit all tastes. The book and lyrics, by W. L. Kindson, bore evidence of much care. Miss Elsie Sims was delightful as the hero, Jack, and sang "Our House Will be Alright," "Wait Till I See My Mary," and other items with much effect, and joined Miss Eileen Lake, also the possessor of a good voice, in "From One to Two" and "Keep on Smiling." Miss Lake, who capably took the part of Marjorie Daw, also sang "Dream Daddy" and "It's Summer." Mr. George Norton as Sammy Horner was a constant source of amusement, and proved a very robust comedian. His antics pleased the youngsters immensely. Mr. Lynn Wright was a stalwart Baron Pussyfoot, and sustained the part in pompous style. Mr. Fred Manson was capital as Dame Horner, and obtained the majority of the laughs of the night. Percy Val and Sam Mars were a couple of queer lads of the village, and the former gave a clever speciality act in Dame Horner's kitchen, which was a welcome diversion. Another particularly interesting item was some Indian club manipulation by the Vanwycks. Terry's Juveniles, as usual, delighted everyone with their appearance and footwork, their dancing being most polished. This remark also applies to the Excelda Girls, whose dancing was as refreshing as the country lane scenes, the valley where the Fairy Bells, the Grand Palace, &c. Miss Moya Christie made a spectacular Fairy Electra, especially in her song "After the Storm." Later she scored a distinct success with "Out in the Golden West."

"ALADDIN" AT WINDSOR.

The pantomime "Aladdin" opened at the Theatre Royal, Windsor, on Boxing Day. The entire production is presented under the personal supervision of Dick Ray, who also fills the rôle of Abanazar, the wicked uncle, and scores a notable success with his song "Riley's Cowshed." Harry Maxam makes a capital Widow Twankey, his song "Our House Will Be Alright" is rendered in good comedy style. Ethel Tyson is a dashing Aladdin, and has ample opportunities to display her vocal powers. One of her best numbers is "What'll I Do?" Mary Gibbs as Princess Baroijbador is demure and dainty, and uses a fine voice with good effect in "Dream Daddy" and in her duet with Aladdin. The part of Pekoe is in the hands of Rosie May, who, with Doris Gubbins as Chockee, make an excellent pair. A. Garrick is fine as the stern Emperor of Pekin. Hayden Godwin makes the most of Wishee Washee, a laundry boy, whilst John Cullen and George Perry create much fun as the grotesque Chinese Policemen. They also present a good dancing act. An outstanding feature is the display given by the Japanese Kobes, acrobats, who are equally agile with hands and feet. The Flora Girls perform some neat dances.

Other specialities include Eva Barnes' Kiddies, whose musical items include "Chili Bom-Bom," and Carino, a capable violinist. A word of praise is due to J. Campbell, Geni of the Ring, and Winifred Pinfold, Slave of the Lamp.

"THE GOLDEN WEST." At Nottingham.

"The Golden West," presented for the first time in Nottingham at the Empire this week, is a revue with a strong Western flavour. The story concerns Gloria Goddard, daughter of a big ranch owner and great favourite with all the "boys." She is decoyed by Pablo Avila, chief of a band of Mexican bandits, and hot in pursuit come her sweetheart and the ranchmen. After many exciting escapades her lover arrives in the nick of time to prevent her entering into a bogus marriage.

Of course, as is to be expected, this story has to give precedence to the revue embellishments. The music—and there is plenty of it—is exceedingly tuneful, and strikes an original note for revue production. The chorus is attractive and very nicely gowned, whilst the staging leaves nothing to be desired. Conspicuous is a floral scene completely evolved in ermine and sable.

Eddie Polo, the famous film actor, plays the part of the hero, a strapping fellow of Arizona, who cuts a fine figure on his white Arab steed. The feminine section of the audience immediately took him to their hearts, and the intelligence displayed by his horse was distinctly entertaining.

Droll Tommy Mostol, who is presenting the show, is deliciously funny, and makes a telling entrance nearly on the back of a Shetland pony. His "getting round" a commissionaire is one of the many delectable pieces of the show. Miss Ray Zack has a comedy character part in a maid-of-all-work, and succeeds in getting every ounce of effect from its possibilities. Miss Aubrey Wilmore is the heroine and sings very charmingly, particularly in her opening number, "Golden West."

Mr. Alan Bailey as the bold, handsome Mexican bravo has a fine voice and a striking presence.

CAMBERWELL PALACE.

Sammy Shields (tartan suit complete) knows that if he sings about football the subject is bound to be popular. He must have made a close study of League teams, for in his performance at the Camberwell Palace this week he does not make a mistake so far as names and nicknames are concerned. Football enthusiasts showed their appreciation of this in no unstinted measure, and many would have liked to have learned whose were the signatures on the ball he displayed. Interspersing a few Scottish stories, this popular comedian was accorded his usual hearty reception.

Wireless, like football, is now a subject everyone seems interested in, and to the radio fans Harry Tate's "Broadcasting" effort made an immediate appeal. His amusing construction of a set (bought for 4s. 6d.) which picks up anything, from Moscow to China, was a capital piece of fooling.

Whit Cunliffe was his usual breezy self. In his song, "I Like This Little Old Town," this clever artist dilates upon the local colour in splendid style, but perhaps his last item, in front of the wonderful new curtain at this house, evoked the most applause. It compared old times with the present, and it was most heartily received.

Camberwell likes a ventriloquial act, and there is generally one in the bill. This week Dave Poole introduces "Johnny Green." A class-room at school forms the venue of some really clever work. The way "he" keeps up a running back-chat with his teacher after being punished is screamingly funny.

Percy Honri makes the "house" sing. He insists upon it, and his audience, encouraged by the strains of his concertina, join him in boisterous fashion in the singing of many popular ditties.

Shirley Whyte endears herself to all by a combination of song, patter, and dance, and others who contributed to the excellent programme were Henriques, the human serpent; Rowland, the brainstorm juggler; and the Victoria Troupe of trick cyclists.

SCOTTISH VARIETY ARTISTS' MEETING.

Re-establishment of Glasgow Office.

A strong effort is being made by Scottish variety artists to have the Glasgow office of the V.A.F. re-established with an official in charge, and two well-attended meetings have been held in the Central Halls, Bath-street, Glasgow, on two successive Sunday afternoons. At the first of these meetings (which was held on the last Sunday of December) a resolution was unanimously carried to the effect that "this meeting of Scottish variety artists urge that the Glasgow office of the V.A.F. should be re-established, and that immediate action should be taken with this end in view; further, that the Scottish members of the V.A.F. be empowered to elect their own committee, and that this committee be authorised to elect the representative to be in charge of the Glasgow office." At the second meeting (which was held on Sunday last in the Central Halls, Bath-street, Glasgow) important correspondence bearing upon this matter was submitted fro mthe V.A.F. headquarters.

Mr. James Perston (who presided) said he hoped that the year upon which they were now entering would witness the disappearance of most of their professional worries, and that 1925 would be a year of great prosperity for all of them. He also hoped that this would be a year in which they would have more variety in its truest form presented to the people. They were all acquainted with the object for which that further meeting of Scottish variety artists had been called, namely, to consider the reply which they had received from the V.A.F. headquarters relative to the resolution of their previous meeting calling for the immediate re-establishment of the Glasgow office, and all those present would be given the fullest opportunity of expressing their views.

The first communication from Mr. Albert Voyce stated that the resolution from the Glasgow meeting would be placed before the next V.A.F. Executive meeting and that there was every reason to believe that the majority of the Executive would be prepared to sanction the appointment of a Scottish representative—and even the establishment of a Glasgow office—provided this could be done on a profitable basis. The second letter from Mr. Voyce stated that the resolution had since been placed before a V.A.F. Executive meeting, when a resolution was unanimously carried requesting the Scottish members interested in this matter to forward their practical suggestions as to the appointment of a Scottish representative, and the terms and conditions upon which such a representative should be appointed; also asking for the names of likely candidates for this position.

Mr. Dugie Mcdonald expressed the opinion that the second letter from Mr. Voyce showed that the V.A.F. Executive were quite determined to do something towards helping the Scottish variety artists—and that something must be a Glasgow office with its own representative. He took it from that letter that the Executive was prepared to accede to the demand made at the last Scottish meeting, and the resolution which had been passed by the V.A.F. Executive was indicative of a desire to meet their wishes. Personally, he thought that what they should now do was to appoint a very representative committee and also appoint their representative for Scotland, and they could then inform the V.A.F. headquarters that they had duly done so. The whole question at issue was as to whether the Glasgow office should be profitable to the V.A.F., and they had already proved in the past that such an office could be run economically and could be maintained profitably. He believed that if they acted on these lines the V.A.F. Executive would endorse their action.

The chairman said that naturally, of course, the V.A.F. Executive looked at this question from the point of view of whether a V.A.F. office at Glasgow could be run on a profitable basis, and naturally they were entitled to look at it from this business point of view. This must therefore be a business proposition, and they must be able to show the V.A.F. Executive that the Glasgow office could be run on paying lines. There were three things (in his opinion) which they must now do in order strictly to keep to the terms of the resolution which had been passed by the V.A.F. Executive. First of all, they must adhere to their position that the Glasgow office should be immediately re-established; secondly, they must elect a committee to look after Scottish affairs; and, thirdly, they must again suggest the appointment of a Scottish representative and the terms and conditions upon which such a representative should be appointed.

It was unanimously decided that the meeting should proceed to immediately appoint a V.A.F. representative for Scotland, and the terms and conditions upon which such a representative should be appointed were very carefully discussed. It was unanimously agreed to appoint Mr. George Westland (the previous occupant of the position) as the Scottish representative, and that an intimation to this effect should be forwarded to the V.A.F. headquarters. It was further decided that inquiries should be immediately made as to suitable premises for the new Glasgow office.

PROVINCIAL PANTOMIMES.

"BABES IN THE WOOD" AT BRIGHTON.

The Grand Theatre, Brighton, scored an instantaneous success with its Christmas pantomime "The Babes in the Wood," and Mr. Andrew Melville received rounds of applause. It is a clever and delightful show, with a remarkable number of celebrated artists, the leading star being Malcolm Scott, whose drolleries are irresistible. The adventures of the "Babes" is told in eleven scenes, and a stream of comedy meanders through a field of charmingly revealed fairy lore. The audience is first introduced to the gloomy caverns of Mephistopheles, with the Fairy Goodheart as the watchful angel. Then comes Merry England, with its joyous village life, and the redoubtable Malcolm Scott as the Dame. He is the discharged nurse of the "Babes," Mary Ellen, who, however, takes on the job of village schoolmistress. He has a number of successful songs and dances. Robin Hood, the Earl of Huntingdon and bold outlaw, was charmingly played by Miss Isobel Brosnan, and her captivating songs included "Hum a Little Tune," "June Night," "What'll I Do?" a duet with Maid Marian (Miss Irene Andrews). The dashing Robin also sang "Let the World Go By," "Just Keep Going," and additional part numbers with great success. "Somebody Loves Me" was sung by the Dame, and in the gorgeous Realms of Fairyland Miss Elsie Green, the Fairy of Song, sang very beautifully "Lo! Hear the Gentle Lark" and "Sleep, My Little Ones." Some splendid dancing was provided by the Astra Super Follies, from the Alhambra Theatre, Paris. The Babes were two most engaging children, Marjorie Lein and Miss Rene Ing, and their acting was very natural. One of the cleverest and funniest was the comedian Jack Boot, the highway robber, whose accomplice was Curly (W. J. Miller), and much of the merriment was occasioned by his drollery. Mr. Bob Baxter appeared as Baron Hard-up, with Mr. Stanley Groves as Davy Tykes. The pantomime closed with an old-fashioned harlequinade.

"JACK, THE GIANT KILLER," AT BRIGHTON.

Rich in musical numbers and wonderful effects is the pantomime at the Palace Pier Theatre, Brighton, which is drawing crowded audiences daily. The awesome Giant, which the intrepid Jack lays low, is an ogre presented on gigantic and realistic lines. Second only to him is the Brobdingnagian chicken, startling with its brilliantly illuminated body, wondrous eyes and wings.

The part of the Princess is delightfully sustained by Miss Phyllis Beadon, who sings with great charm, and Miss Lynda Martell is an equally effective Jack. Many of their songs are insistently encored, and amongst a very attractive selection are Jack's "Why Did I Kiss That Girl?" and "Sure as You Are Born" ("Kentucky"). The Princess is responsible for "What'll I Do?" "Riviera Rose," and "Ding Dong." The Dame, in the person of Miss Connie Crichton, is distinctly clever, and she gives the part a screamingly humorous interpretation. Her songs are capital, and include "Fairy Told Me" and "Amelia." Simple Simon is another important character, and he amuses his audience with "Puff Puff," and "Taine." The two "seconds" are the Misses Eileen Grey and Eileen Day, and they dance and sing with much ability. Their solo numbers are "I've Just Been Wondering," "Jog Along, Jasper," "Farmer's Boy," &c. In addition to these well-known songs, the pantomime is full of tuneful concerted items and choruses, such as "A Smile Will Go a Long Way," "Ain't Going to Rain No Mo'," "California, Here I Come," "Not Here, Not There," "I Love Kiss," "Melody," "Call [illegible]om," and a pretty duet "From One Till Two."

Miss Daisy Crossley makes a charming Fairy Queen, and sings with great feeling and sympathy; and Mr. Leonard Morris puts in good work in clever impersonations. Mephisto is represented by Mr. Thomas Dixon. The Bros. Siminoff help in the fun with the frisky Cow, and Mr. Jack Benson makes a good Squire, whose want of money is very evident. Miss Christine Rossyn leads the smart troupe of dancers (Euphan MacLaren's), and Ivino and Babs introduce a clever acrobatic speciality.

"JACK AND JILL" AT DERBY.

The pantomime season opened at the Grand Theatre, Derby, on Boxing Day, when Mr. Arthur G. Hart presented "Jack and Jill and the Good Prince Who Wished at the Wishing Well." As all good pantomimes should, this one is calculated to appeal especially to the children, who find much to delight their hearts in the telling of this popular nursery rhyme. The youthful heroes' expedition up the hill and their subsequent unfortunate descent is faithfully reproduced, whilst "The Home of Toys," with its numerous animated toys, is to the juvenile mind the crowning joy—teddy bears, golliwogs, and tin soldiers being there in profusion. There are ten scenes altogether, commencing with the Village of Happy-Go-Lucky, from whence Jack and Jill proceed on their eventful journey to the Wishing Well, and, after a gorgeous spectacle in the "Home of Toys," we see them in the Village College, the scene of much unscholastic fun-making. Then comes what is to old and young alike perhaps the most delightful scene in the pantomime, Poppyland, with its grand ballet and transformation scene. With the Prince's Palace everything ends in a blaze of magnificence.

An outstanding success amongst an excellent company of artists is Eva Macdonald, who as the Prince meets with an enthusiastic reception which is well deserved. She has not only that commanding stage presence which makes the ideal principal boy, but she has a fine voice, and her rendering of "What'll I Do?" and "I Wonder What's Become of Sally?" could not have been bettered. She also did very well with "Hum a Little Tune" and participated in a duet, "From One Till Two," with the principal girl, Lil Marjory. The latter was seen to advantage in "Chili Bom Bom," whilst she also proved to be a smart dancer, her depiction of a mechanical doll being well done. A pantomime must of course be funny, and this particular one keeps one's risible faculties fully employed, Fred E. Rayne as Simple Simon and Tom Whyte as Tom the Piper's Son combining in some excellent fooling, the steer-roping burlesque and "You're Simpson" being perhaps the pick of some amusing business. The important part of the Dame is very well played by Patty Pyke. Two dainty little ladies in Gene Jackson and Madge Mason made a winsome couple as Jack and Jill respectively, and they scored with their song and dance, "A Smile Will Go a Long, Long Way." Lena Jay as the Prince's Secretary and Gwendolen Maddocks as the Fairy each did well, whilst Rondelle's skilful violin playing was one of the hits of the production, and brought forth several encores. The Six Dancing Elves, assisted by Miss Marjory Hazlewood's pupils from a local dancing school, were responsible for some delightful terpsichorean specialities, whilst they also put over that popular number "Ogo Pogo." Others in the cast are Tudor Williams as the Baron, Ruby Kendrick, Will Davidson, Gipsy Weir and Grace Gordon, and there is a full chorus. The book is by Byam Wyke, with revisions by Arthur G. Hart, and the music has been written by J. Austin.

"HUMPTY DUMPTY" AT EASTBOURNE.

Murray King's record of production is bad to beat, but in "Humpty Dumpty" at the Devonshire Park Theatre, Eastbourne, he has surpassed all his previous successes. A consistent story, a brilliant cast, magnificent scenery, and electrical effects, plenty of pretty girls, and his own inimitable self, form a combination which naturally scores an outstanding success.

The book is from the safe pen of Hickory Wood, and the ancient story has been woven into twelve scenes of infinite variety and, in some cases, of striking beauty. Mr. Murray King has again shown his usual flair for securing the finest talent for each part.

Miss Thelma Hamilton is a handsome and dashing principal boy, and her songs, "Awake" and "You're in Love With Everyone," were delightfully rendered. Miss Molly Milne is a great favourite, and made a hit with the melodious "Jazzing My Way Round the World." Miss Marjorie Yorke made a sweet and attractive Princess Minorca, and her songs, "Kentucky" and "What'll I Do?" had a great reception, as had her duet with Thelma Hamilton, "From One to Two." Of Laurence Wynne it may be said that he has his exits and his entrances—and most mysterious and unexpected they are. It is quite a treat to see again such a fine performance of "trap" work, and this was received with enthusiasm.

Those two genial cross-talk artists, Sydney Melford and Billy Dodd, had a great share of the laughter, and their act was always funny and clever, and never in any way suggestive or in bad taste. The Waltice O'ten Quartette sing several numbers unaccompanied, including "Comrades in Arms," in a very pleasing manner. Miss Maudie Douglas put in much good and effective work.

To praise Murray King at this time of day is to gild refined gold. It is enough to say that he is in his best form, and that he keeps the whole show going.

It remains to speak of the dancing, and this is really a main feature of the piece. The corps de ballet, arranged by Mme. Lea Espinosa, is a fine collection of beautiful and accomplished dancers. Mlle. Joscelyne as première danseuse, and Mona Jean Perrie, showed us such dancing as is seldom seen outside London. The scenery of Mr. Walter Drury was wonderfully striking, one scene, The Coral Cave Under the Sea, being a masterpiece of colour and beauty.

"RIP VAN WINKLE" AT GLASGOW.

Those who have seen that clever revue "Winners" will have no doubt that Mr. Grahame Watson's company could put up a very attractive pantomime show, and in "Rip Van Winkle," played at the Metropole Theatre, Glasgow, on Monday, they have done so. The old legend is treated with proper respect, yet with the light touch needed for a Christmas entertainment. Mr. Fred Lewis, who was formerly in the Carl Rosa Co., makes a dignified and impressive Rip, and uses his rich voice to full advantage. Miss Dorothy, as Young Rip, makes a handsome principal boy, and Miss Jose Goray as Margery is a vivacious principal girl. The comedy element is strong, Mr. Hugh Ogilvie as Dame Winkle being richly funny, while Messrs. Jack Holden and Harry Gordon provide laughter loud and long in every scene. Miss Nina Harding is an attractive Fairy Queen, and the scene in the Catskill Mountains is particularly well staged. Mr. Chisholm Taylor is business manager for the production.

"LITTLE MISS MUFFET" AT SOUTHSEA.

"Little Miss Muffet" is presented at the South Parade Pier at Southsea by Mr. Reginald A. Maddox. The story is enacted in appropriate settings, including the Puppet in the Meadow, the Haunted Glen, and the Spider's Web; while all ends happily in the gardens of the King's Palace. The children will find great delight in the Toyland episode, and the electrical novelties, depicting the Goose that lays the Golden Eggs, the Chameleon Cat, and the Dancing Teddy Bears. Rose Murry, as the dashing Boy Blue, and Eileen McCarthy as the Hon. Algy Sox, are capital vocalists. Stella Mainwaring is a dainty Miss Muffet, and Ruth Vernon does good work as Lady Bird. The comedy is sustained by Bert Elmore as Simple Simon, Will Seymour as King Kruschen, and Arthur Askey as Dame Dainty. Robert Norrie also has a leading rôle as Lord Medalanmudel; and Couth Griffith, as the Demon Spider, is responsible for many tense moments in the pantomime. The chorus and dancing are quite up to date, the Six Mainwaring Mascots presenting a number of effective terpsichorean specialities.

"JACK AND JILL" AT YORK.

Since the advent of Mr. Percy Hutchison to the Theatre Royal, pantomime at York has reached a high level of excellence, and the production this year is no exception. From what was seen at the initial performance on Boxing Day there seems every indication that previous records will be broken by Mr. F. Leslie Moreton and Guyton Heath's excellent show. The musical items have been selected with great taste, and the two spectacular ballets, under the skilful direction of Ina Alston, are items of great artistic merit. Of the scenery special mention must be made. The Baron's Cornfield, Widow Cobble's Home, The Magic Well, and The Palace of Jewels, are splendid examples of the scene painter's art. The members of the company work whole-heartedly, and the result is a distinctly enjoyable performance. Miss Hilda May is a winsome Jack. She has an excellent voice, and renders "Sergeant Percy" and "Jog Along, Jasper," in the manner of an ideal principal boy. As Jill Miss Mollie Watkins was at once a favourite; a vocalist of more than average merit, her interpretation of the rôle was most enjoyable. "What'll I Do?" and her share of duets with Jack were "the tit-bits" of the production. The Baron Bounce of Mr. W. E. Matthews was an outstanding effort. Unctuous, resourceful, and funny, this clever comedian revelled in the part. The rôle of Widow Cobble was in the hands of Mr. J. M. Campbell, who was particularly suited to this type of part, and introduced much funny business. Billy Shenton was lively as Perks, his eccentric song and dance being extremely clever. Mr. Cyril Little's singing as the Demon was a great treat, and he was vociferously encored for his rendering of "The Top of the Hill." Miss Alma Green was a handsome Prince Opulent, her two numbers, "Smilin' Though" and "Sweet Melody," leaving nothing to be desired. Miss Connie Phelps made a fascinating Poppie, Miss Flora Macdenald a radiant Fairy, and Nat Leo as the Bull and the Bear, and William Rook the Scarecrow, worked well. One of the most enjoyable items was the dancing of the Two Martells, their performances as Toy Soldier and the Dancer and the Two Jockeys being as original as it was delightful. Miss Cynthia Dell was a clever and graceful principal dancer; and Phyllis and Giles, in their great farmyard speciality, were enthusiastically received. The producer, Mr. Harry Bristow, is to be congratulated upon the excellent result of his efforts. The excellent "book" is by Mr. J. Hickory Wood.

WRIGHT PANTO. NEWS

ARTISTES WHO SELECTED WRONG SONGS NOW CHANGING FOR "WRIGHT"

ARTISTES REALISE THAT "WRIGHT" SONGS ARE SUPREME.

Now that the Pantomimes are in full swing, the weak spots are asserting themselves—"Wright" songs are standing out head and shoulders above everything. We are receiving letters from artistes every day stating that they want to substitute "Wright" songs for other numbers which they were talked into singing on the opening night. The few Pantomimes that missed such hits as "Sahara," "Kentucky, Sure as You're Born," "I Wonder What's Become of Sally?" "Dream Daddy," &c., are finding that there are no songs on the market to touch them. The shows that are using them are the successful shows—and those without them have something lacking. If you are not doing well—

Get on the "Wright" Track To-day.

WILL DALTON.

Will Dalton has secured contracts with Mr. Walter Payne on the Syndicate Halls in London for his Pantomime "Little Jack Horner," that is now being presented at the Palace, Chelsea, this week, Jan. 5, and in conjunction with George Norton & Lynn Wright as a Dalton, Norton & Wright production, and this go-ahead firm report that

"Golden West" and
"Dream Daddy"

are two of the features in this most successful show.

BETTY GREEN,

Principal Girl, Pavilion, Glasgow, is undoubtedly one of the brightest and most refreshing of artists; her rendering of

"Take a Look at This"

is full of pep—watch her!

Miss ELSIE COWIE

has always been a devotee of Horatio Nicholls' Ballads. As Fairy Queen at the Theatre Royal, Nottingham, this year, she eclipses all her previous successes with

"Riviera Rose" and
"The Golden West."

THE STAGE REPORTS

are conclusive evidence of the supremity of "Wright" songs. In their special Pantomime number songs reported were: Lawrence Wright, 120. The other firms, names of whom you can guess, ran as follows: 113, 80, 14, 13, 8, 8, 5. It will be seen that the youngest publisher of all beat the oldest, and also the newcomers. That's the answer to all arguments.

DAVE LEE

does big in Fred Collins' "Forty Thieves," Coliseum, Glasgow, with the best comedy chorus song of the year—

"Riley's Cowshed."

He's some judge.

Miss SONIA SEAL,

you are too modest. Why didn't you write and tell us of the big success you are making in Leon Salberg's Pantomime at the Alexander, Birmingham, with our big hits—

"Kentucky, Sure as You're Born" and "I Wonder What's Become of Sally?"

We have had reports from all sides telling us of your success; you must be a "Wright" good artist. Good luck to you for 1925.

Miss CISSIE SULLIVAN,

Glad you have come into your own; we always picked you out as a coming "star" when you were with our dear friend John Tiller at Blackpool. You have made the hit of your life with

"Kentucky, Sure as You're Born,"

and if you continue to go the "Wright" way you can't go wrong.

WILFRED ESSEX,

glad to know you still believe "Wright" songs are best—you made the hit of Manchester two years ago with "Caravan"; this year at Bristol you score with an even bigger success,

"Sahara."

What a song! And what a singer!!

STOP PRESS.

CABLEGRAM FROM NEW YORK.

"Three leading New York bands feature 'Sahara' fox-trot nightly on Broadway with tremendous success."—GILBERT.

Miss LILY WARDE,

Principal Boy in Cecil Murphy's "Aladdin" at the Kennington, London, has picked the most natural success of the year in

"I Wonder What's Become of Sally?"

What an artist! and what a song!!

ROBERT WOOLIARD,

Caliph of Bagdad, at the Lyceum Theatre. We don't know whether to thank you or Walter and Fred Melville for the wonderful publicity we have had in the London newspapers in connection with your rendering of

"Sahara."

Anyway, you are the singer and you must be giving it a wonderful rendering, otherwise the Press would not have picked it out as "The Song Hit of the Pantomime."

Miss CLARICE MAYNE,

we have to thank you for putting over "Kentucky, Sure as You're Born" at the Theatre Royal, Birmingham. You are the most critical judge of a song, and we feel honoured that you have made your biggest success with our song.

Miss EVA ELLIS,

when we first met you, we were a small firm; you were singing songs published by the old firms. Things have changed. You are one of the artists that have caused it. You now realise that "Wright" songs are the best, and the way you put them over makes them better still. You indeed do credit to our big successes—

"Kentucky, Sure as You're Born" and "Shine."

The "WRIGHT" Hits are:

SAHARA

THE GOLDEN WEST

DREAM DADDY

I WONDER WHAT'S BECOME OF SALLY?

RIVIERA ROSE

KENTUCKY, SURE AS YOU'RE BORN

RILEY'S COWSHED

HARD HEARTED HANNAH

HONOLULU BLUES

IN BETWEEN THE SHOWERS

JUST A DREAM OF YOU

PASADENA

OUR HOUSE WILL BE ALRIGHT

GET UPON A PUFF PUFF

MUSICAL BURGLARS,

Palace, Newcastle, "Babes in the Wood," write: "Very big hit with

'Sahara'
and
'Riviera Rose.'"

J. DENIS HAWKES

(Emperor), "Aladdin,"

is featuring
"Sahara"
with enormous success.

HARRY RUSSELL

Chooses the "Wright" songs for his "Goody Two Shoes," at the Opera House, Coventry.

FLO GUEST

(Principal Boy),
"Twelve o'Clock at Night."

GLADYS COMBES

(Second Boy),
"Golden West"
and
"Kentucky, Sure As You're Born."

DAN THOMAS

(Royal Naval Quartette),
"I Wonder What's Become of Sally?"
"Pasadena,"
"Riviera Rose,"
"Just a Dream of You, Dear."

CHARLIE RICH

sends us a cheery letter re the success of his Pantomime. The outstanding song successes are:—

JESSICA WAY

(Principal Boy),
"I Wonder What's Become of Sally?"

MILES STERLING,

"Sahara."

DAINTY TRIX
and
DOROTHY VEITCH'S 8 KIDDIES.

BELLE ISOBEL,

writing from the Victoria Theatre, Dundee:—

"Doing enormous with

'Kentucky, Sure as You're Born,'

and shall certainly continue to feature this great song after Pantomime."

ARTHUR LISTER,

the Musical Director, "Goody Two-Shoes," Hippodrome, Gloucester, says the song successes of the Pantomime are

"Sahara,"
"Twelve o'Clock at Night,"
"Kentucky, Sure as You're Born,"
"Riviera Rose."

Mr. GEORGE WAYNE

informs us that the big hits in his Pantomime, "Mother Goose," at the Southsea, are:—

BARBARA BARTLE

(Principal Boy),
"Sure as You're Born."

RENEE MOWBRAY

(Principal Girl),
"Shine,"
"Dream Daddy,"
"Nightingale."

VERNON KINGSLEY

(Emperor), Shakespeare, Liverpool, writes that his biggest applause-getter is

"Sahara."

Miss LAURIE GRAMSHAW,

playing 2nd Boy with Mr. J. B. Mulholland at Wimbledon, says:—

"Golden West"

reaps "golden" applause for her.

LOUIS GARNETT

(Demon King), George Wayne's "Dick Whittington," at the Hippodrome, Richmond, is taking repeated encores with

"Sahara," and

TOMMY BANKS

gets the audiences singing

"Our House Will Be Alright."

Miss DORIS MAY

(Principal Girl) is making a special feature of

"Boo Hoo Hoo,"

for which she gains much applause.

REX RASHLEY

(Wishee), Shakespeare Theatre, Liverpool, writes us that

"Hard-hearted Hannah"

is a very big hit for him.

In Harry Burns' "Puss in Boots," Queen's Theatre, Dublin, the "Wright" songs are well in evidence, the following numbers all being enormous hits:—

SISTERS REEVE:—
"Kentucky, Sure As You're Born."
MABEL REEVE:—
"Honolulu."
WALTER VEDAILE:—
"Sahara."
HILDA HARRIS:—
"Killarney the Blarney and You" and "Riviera Rose."
FRED E. WYNNE:—
"Riley's Cowshed."

OTHER "WRIGHT" ARTISTES TO BE FULLY REPORTED ON LATER.

THE LAWRENCE WRIGHT MUSIC CO.

(THE NEW WRIGHT HOUSE), DENMARK ST. (CHARING CROSS RD.), LONDON, W.C.2

Note New Telephone Number: REGENT 4147 (5 lines). **Telegrams: "VOCABLE, WESTCENT, LONDON."**

Artistes and Musical Directors in Manchester: Please call at our Branch Office, 27a, Oxford St. (nr. Palace, same side), Manchester. Central 7504.

FROM THE PROVINCES.

BIRMINGHAM.

BORDESLEY PALACE.—P., Moss' Empires, Ltd.; L., Mr. and Mrs. F. G. Kimberley; A. M., Mr. John Croudace.—Mr. Arthur G. Hart presents the Spencer Productions' pantomime, "Jack and Jill." It is attractively mounted, and has loads of fun, with some capital special turns. Mr. Fred E. Rayne makes an amusing Simple Simon, and Miss Eva MacDonald, as the principal boy, has a good presence, and can sing a song with point. As chief dancer Miss Effie Booth is clever and graceful. Then Rondelle plays at the vagabond violinist.—Miss Lil Marjory shows herself a popular soubrette; and Miss Ruby Kendrick is a good mimic. Among other items are those by the entertaining comedy duo, Whyte and Pyke, and Mme. Cummings' Six Dancing Elves. Mr. Byam Wyke's book is revised on topical lines by Mr. Hart; and the jolly music is by Mr. J. Austin.

GRAND.—P., Moss' Empires, Ltd.; M., Mr. F. A. Jolly; A. M., Mr. P. Allen, jun.; Mus. D., Mr. Gilbert Smith.—The fine programme here this week includes Miss Ella Shields. Miss Shields, as the fashionable young man, is delightful, and she also introduces an Irish number packed with the real spirit, which won enthusiastic applause. Fred Barnes, the well groomed, exploited his medium of light comedy in agreeable fashion. The mirthful Jovers give their versatile comedy turn with unusual instruments and gymnastic feats; and Howard Rogers, the character comedian, also knows how to raise a laugh, tells of his police days in interesting style. Gus Fowler, the watch king, and Wallan and Partner, in an interesting speciality, give quite a good show. The Eight Moss Girls are pretty, uniform, and dance with zest and extraordinary precision.

EMPIRE.—P., Moss' Empires, Ltd.; R. M., Mr. Henry Raymond; A. M., Mr. A. E. Sheldrick; Mus. D., Mr. J. Clegg.—George Lashwood returns after a long absence, and as the modern Beau Brummel sings a number of catchy tunes for new songs. He was cordially received. Johnson Clark reappears as a gentleman farmer, with his companion Hodge turned gipsy boy—a laughable dialogue ensues. That entertaining conjuring pair, Lapp and Habel, and another bright comedy duo, Hart and O'Brian, contrive to amuse; while Hamilton Conrad gives his trained pigeon performance, which grips interest. Lou Radford does some remarkable xylophone playing, and the Empire Girls continue to please by their engaging dances.

CARDIFF.

NEW THEATRE.—M. D., Mr. Robert Redford.—"The Merry Widow" is presented for a second week, the appearance of Mr. George Graves in his original part proving a great attraction.

PLAYHOUSE.—G. M., Mr. H. R. Woodcock.—"The Eight o'Clock Cabaret" is the attraction here. Chief interest centres in the appearance of the famous dancer, Lydia Kyasht. The programme also includes Olga Alexeeva, soprano; Nicolai Nadejin, baritone; Alexander Streisky, tenor; George Franklin, comedian; and the Russian Balalaika Orchestra, under the direction of Mr. Nicolas Medvedeff. The performance is rightly described as "one of the best pot-pourri shows on tour."

EMPIRE.—A. M., Mr. C. T. Hutchison.—"Hollywood Follies," which entered on its second week's visit on Monday, has proved an immense Christmas attraction here. Harry and Burton Lester make their greatest success, and have been extremely good in giving their services and that of their company at several of the charitable institutions in the city over the festive season. The "Film Face" competition is a very witty item, and the Cowboy Syncopators and the dancing girls are undoubted attractions.

GLASGOW

PAVILION, LTD.—M., Mr. J. Kirkpatrick; Mus. D., Mr. Howard Croft.—The hearty welcome accorded "Tom, Tom, the Piper's Son" on the opening night has since been repeated twice nightly. Of course, to those who have had the pleasure of enjoying the fun provided this will come as no surprise, and in this connection popular Tommy Lorne, always funny, is supremely happy in his association with Tommy Toms, the refined policeman, and Shields and Niblock. Ouida MacDermott as principal boy acts and sings most attractively, and Betty Green makes a winsome principal girl. The Houston Sisters make a decided hit at every appearance, and Eileen Connelly pleases as the Fairy. A splendid troupe of dancers and an excellent vocal quintette are other features of this most humorous pantomime.

COLISEUM.—P., Moss' Empires, Ltd.; M. D., Mr. R. H. Gillespie; R. M., Mr. Louis Lewis.—The enthusiasm of the large audiences at the Coliseum speaks volumes for the popularity of "The Forty Thieves," and a highly successful run is assured.

EMPIRE.—P., Moss' Empires, Ltd.; R. M., Mr. George H. Richardson; A. M., Mr A. J. Wyck; M. D., Mr. Henry Farmer.—Neil Kenyon, the famous Scottish comedian, is here, and his present programme is of the very best, including an additional two numbers to his Dunrobin series—"The Bellman of Dunrobin" and "The Blacksmith of Dunrobin." "Neil" had a most enthusiastic reception, and was recalled again and again. The Elgar-Hudson Quintet make a big success in an exquisite vocal and instrumental act. Also here are J. P. Ling in "Vocal Caricatures"; the Original Gautier's Animated Toyshop; Vera Budd and Partner, featuring equilibristic and aerial speciality; the Great Gerrard, a remarkable heavyweight juggler; and that popular comedienne Florence Yaymen, in her latest numbers.

LIVERPOOL.

ROYAL COURT.—M. D., Mr. George T. Minshull; B. M., Mr. J. H. Ferguson; Mus. D., Mr. Jullian H. Wilson.—The remarkable success of the D'Oyly Carte season here continues, the queues for the non-bookable parts of the house seeming to increase in length daily. The present week's programme is "Box and Cox," and "H.M.S. Pinafore," "Iolanthe," "Patience," "Yeoman of the Guard," "Princess Ida," "Mikado," and "Gondoliers."

SHAKESPEARE.—L. & M., Mr. W. W. Kelly; A. M., Mr. Horace Jones; Mus. D., Mr. Sam Hague. — That the "Aladdin" pantomime will prove one of the most successful ever given at the popular Shakespeare seems assured by the increasing number of visitors to every performance. It is undoubtedly a capital show in every way, the numerous specialities introduced making it a most enjoyable evening's entertainment. Bruce Green as Widow Twankey is very popular. His antics, quips, and songs are richly enjoyed. Lorna Ray, the principal boy, is proving a great success, singing and acting in very happy style. Vernon Kingsley, as the Emperor, makes a hit each time he displays his fine vocal powers; Laurie Mellin has got a thorough grip of the children through his indiarubber antics as the Cat; and the wonderful electrical tricks by the Maxdens constitute one of the greatest assets of the pantomime.

PLAYHOUSE.—P., Liverpool Repertory Theatre Company; L. & M., Miss Carpenter.—"The King of the Castle" promises to be one of the most successful Christmas productions ever given at this house.

HIPPODROME.—M. D., Mr. Charles Gulliver; L. & M., Mr. E. W. James; Mus. D., Mr. R. Temlinson. — "Little Nellie Kelly" is being put on for a run of four weeks, and the patronage that is being bestowed upon it assures that the visit will prove a success. Such a really entertaining show deserves to do well. Miss Phyllis Harding, as the leading lady, is a bright and able artist, who has earned great popularity.

OLYMPIA.—P., Moss' Empires, Ltd.; L. & M., Mr. P. Cohen; Mus. D., Mr. Albert Moore.—Big patronage is being bestowed upon the beautiful and humorous pantomime, "Puss in Boots." Billy Merson continues to be the life and soul of the production, and is ably assisted by Miss Mona Vivian, principal boy, and G. S. Melvin, capital as the Dame.

ROTUNDA.—M., Mr. M. Montgomery; A. M., Mr. J. E. Machin; Mus. D., Mr. Benjamin Parks. — Here we are having Jazon and Montgomery's pantomime, "Bluebeard," in which appear Jack Britton (Bluebeard), Dorothy Derry (Fatima), Elsie Dennam (Selim), Bert Groves (Ibrahim), and Crasey, Hicks, and Pass (comedians).

PAVILION.—P., Messrs. W. H. Broadhead & Son; R. M., Mr. Henry Hearn; Mus. D., Mr. Harry Walker.—Here this week are Arthur Sinclair and Company, in the farce, "McFee, M.P.," Victoria Monks, Bros. Walsh, Sari and company (in illusions), Seikirk's "Clans of Bonnie Scotland," the Mito Trio of entertainers, Foster Kershaw (entertainer), and Bert Weston (comedian).

MANCHESTER.

ARDWICK EMPIRE. — M. D., Sir Oswald Stoll; A. M., Mr. G. H. Barrasford; Mus. D., Mr. R. Hardwick.—In powerful competition with a plenitude of Christmas fare, this popular variety house is offering a most attractive bill this week. The "Miss Tree Mystery" provides a wonderful exhibition of silent telepathy; there is great interest and amusement in the burlesque humour of the veteran comedian, Arthur Roberts; the comedy of Jack Lane, the Yorkshire rustic at the piano, is also much enjoyed; the Breconia Singers give a delightfully appealing musical act; the Welsh humour of Ted and May Hopkins is funny and typical; and other strong features are Van Niekerk's baby elephant and ponies; Lewis Davenport, in a novelty mystery act; and Billy Elliott and Tom Barratt, musical and vocal entertainers.

HULME HIPPODROME.—P., Messrs. Broadhead & Son; G. M., Mr. H. Winstanley; Sec., Mr. W. H. Isherwood; A. M., Mr. Leonard Howard; Mus. D., Mr. P. O Callaghan.—"Goody Two Shoes," featuring Annie Rooney, returns here to regale Manchester audiences once more. It is a very bright show, and the popular comedienne is supported by Chris. Moran and many other smart players.

OSBORNE THEATRE. — P., Messrs. Broadhead & Son; A. M., Mr. R. Sharples; Mus. D., Mr. Eric Malcolm.—Mr. P. Broadhead has introduced here two dramas a week for the benefit of patrons and a more varied exploitation of the Broadhead Repertory Players. "The Lion and the Mouse" is provided for the first three nights this week, with strong parts for Harry J. Clifford, Edward E. Louis, and Ethel Bracewell; while Paul Neville, Terry Davies, Harry J. Clifford, and Amy Hardcastle will take up the remainder with a picturesque performance of "African Love," these playing the principal rôles.

METROPOLE THEATRE.—P., Messrs. Broadhead & Son; A. M., Mr. Bert Hearn; Mus. D., Mr. Albert Heyes.—Messrs. Jazon and Montgomery's pantomime, "Red Riding Hood," is doing good business here. It is put on in their usual lavish style, and the cast is on the usual high level of competence. Lune and Shaw are the prime fun-makers, Lena Lune as Dame Trot and Howard Shaw as Baron Blusters; Lowe and Boden add many laughs by their work as Johnny Stout and Jimmy Green; and there are good performances by Winifred Hammond as Boy Blue, Nellie Le Breton as Bo-Peep, Elfrida Blanche as Red Riding Hood, Pattie Regina as the Fairy, Leona de Lisle as Jill, Wen Melbourne as Tommy Tucker, and Raymond Hunt as the Cat. The White Heather Trio provide pretty specialities.

KING'S, LONGSIGHT. — P., Messrs Broadhead & Son; A. M., Mr. G. Steele; Mus. D., Mr. Chas. H. Bayley.—"Robinson Crusoe," featuring Dolly Ross in the title-rôle, is again delighting local audiences at this popular house. Reg. Heaton and Jim C. Mex are also in the cast, and the show's successful run is being well maintained.

RUSHOLME THEATRE.—M. D., Mr. Arthur W. Belt.—The prediction, in our production notice of "Katawampus" here, that the evening run of the show would have to be extended, is verified by its continuance for at least another week. This is a brilliantly successful revival, and should run for some time yet.

PALACE.—M. D., Mr. Alan Young; M. and Sec., Mr. Jesse Hewitt; Asst. M., Mr. Douglas Bush; Mus. D., Mr. Thos. Wraithmall.—"Leap Year," with Marie Blanche, George Robey, and the Hoffman Girls in the cast, is playing to full houses.

HIPPODROME.—M. D., Sir Oswald Stoll; R. M., Mr. Bertram Iles; Asst. M., Mr. H. Hodgkinson; Advt. M., Mr. D. Forbes Winslow; Mus. D., Mr. Alfred Haines.—For a third and last week "Battling Butler," that highly amusing musical comedy, is attracting big houses here.

NOTTINGHAM.

ROYAL.—M. D., Mr. R. H. Gillespie; R. M., Mr. C. B. Fountaine.—"Robin Hood" opens its second week here, having played to good business. Miss Louie Beckman has a fresh number in "My Kentucky Home," and Mr. Gordon Rennie (dame) now delights with "Ogo Pogo." Miss Winefred O'Connor, the principal girl, still charms with her many numbers.

HIPPODROME.—M. D., Messrs. T. Edwardes and W. Sey; R. M., Mr. F. Dudman Bromwich.—Leon Salberg realises the essentials for a sound pantomime, judging by his excellent production, "Aladdin." Bright and picturesque, it contains not a dull moment, and Mamie Souttar, J. H. Wakefield, and Harry Brayne are chiefly responsible for its success.

SHEFFIELD.

LYCEUM THEATRE.—M. D., Mr. John Hart; G. M., Mr. J. E. B. Beaumont; A. M., Mr. T. C. Hickson.—The Carl Rosa Opera Company opened a three weeks' season on Monday, when "Carmen" was presented, with Mr. Ben Williams as Don Jose, Mr. Flintoff Moore as Escamillo, and Miss Gladys Parr as Carmen. Other operas during the week are "Aida," "Tales of Hoffmann," "Il Trovatore," "La Traviata," Tannhäuser," and "Maritana." In the strong company are Messrs. William Boland, Appleton Moore, Frederick Clendon, Horace Vincent, Misses Maud Neilson, Olive Gilbert, and Beatrice Miranda. The chorus is up to the usual high standard, with Miss Ailne Phillips as principal dancer.

THEATRE ROYAL.—M. D., Mr. John Hart; G. M., Mr. J. E. B Beaumont; A. M., Mr. E. Merton-Pool.—"Dick Whittington" is drawing crowded houses. Miss Kitty Storrow (Dick), Miss June Stirling (Alice), Miss Effie Mann (Fairy), Miss Anna Thayer (Randolph), Mr. Austin Webb (Idle Jack), Len Teel (Martha), Mr. Ted Cartwright (Fitzwarren), Mr. Johnny Fuller (Cat), and the Kenna Bros. are all established favourites.

EMPIRE.—P., Moss' Empires, Ltd.; R. M., Mr. Arthur H. Williams; Asst. M., Mr. A. E. Story; Mus. D., Mr. Bernard A. Hannah.—The burlesque revue "Scandals of 1925," presented by T. Elder-Hearn, is the attraction here. A strong cast includes Chris. Silvester, Fred Tooze, Roy Land, Harry Kynman, Irene O'Dare, The Dainty Danes, the London Columbia Band, and the "Scandal Girls," whose chorus and dance work is a special feature.

HIPPODROME, LTD.—R. M., Mr. H. C. Savage; Asst. M., Mr. W. B. Gibson; Mus. D., Mr. W. Bingley.—The musical comedy "Poppy" is paying its first visit to Sheffield. Miss Faith Bevan is excellent in the title-rôle and Mr. George Gregory is very funny in the part of the Professor. Good support is given by Laurence Barclay, Sydney Keith, May Clarke, Lily Griffin, and a large and well-trained chorus under the direction of Mr. Harold Lonsdale.

ATTERCLIFFE PALACE THEATRE.—P. and G. M., Mr. Arthur R. Walker.—Mr. Jack Bastow presents his pantomime "Dick Whittington." It is a merry show, full of humour from start to finish. Music, scenery, dancing and dresses are attractive, and a good company is headed by Miss Dinkie Jeune, who makes a dashing Dick. Jack Bastow as Idle Jack is responsible for a large share of the fun, supported by Fred Lyndo as the Cook, Gordon White (Fitzwarren), Stirling Bros. (Captain and Mate), and Harold Childs as the Cat. Elsie Maynard as Alice and Margaret Stokes as Fairy Bow Bells are very good, and King Rat is well played by Cliff Dacre. Other parts are undertaken by Vera Kingdom, Nellie Mayer, and Ruby Britton. A full chorus and orchestra are under the direction of Mr. Jack Watson.

At His Majesty's, ABERDEEN, is "The Cabaret Girl." The Tivoli has the revue "Fifty 13"; while at the Palace Tommy Milligan, the famous boxer, is giving displays of boxing, supported by a strong vaudeville company.

At the Hippodrome, ACCRINGTON, Mr. Joe Morrison presents the revue, "Jazzland." A star cast includes Charlie Wood, Maisie Terriss, De Busse, Whilmore and Le Garde, Ben George, The Jazzland Six, and Joe Morrison's Famous Syncopated Orchestra. At the Princes, Harold Lloyd, in "Girl Shy," is the attraction.

Jack Cromo's first pantomime in BATH "Jack Horner," has met with crowded houses at the Theatre Royal. Bob Roberts has scored a great success by his impersonations of Softy, and, together with Charles Harvey as Dame Horner, is responsible for much laughter. Meg Hamilton is a great favourite in a sort of Louie Frear character; and the Cycling Brocks get a great reception. At the Palace the second edition of "There You Are, Then," is proving a big draw. The cast is still headed by Teddy Morris and Lily Hartley, both of them old local favourites. The Alabama Syncopated Band is a delight. At the Pump Room the artists engaged include Hilda Blake, soprano, and Belinda Heather, solo pianiste.

At the Grand Opera House, BELFAST, Mr. Fred W. Warden's pantomime, "Humpty Dumpty," is drawing record houses. The Royal Hippodrome are presenting "Jack and the Beanstalk." The Empire have revue, "Back to Mufti," featuring Billy Blackburn, Alf Pratley, Tom Foster, Cameron McKinley, Jock Cochrane, Douglas King, Len Wallace, Ivor Smith, Beattie Browning, Rosie Barker, Bobby Cottam, Gertie Mayne, John Russell, and The Six Mufti Girls.

Jack Brennan and Fred Reynolds present "Cinderella" at the Theatre Royal, BLACKBURN, with an excellent cast. At the Palace Theatre J. E. Blériot presents the pantomime "Dame Trot Who Lived in a Shoe." J. Cummings presents the revue "Risk It" at the New Prince's, now under new management. The company includes the Misses Ruby Rollinson and Doris Daynes, and the Mason Sisters and Messrs. Sandy Connor, Sheil Anderson, Fred Luker, and Archie Glen.

"So This is London" is at the BLACKPOOL Opera House, presented by W. T. Ellwanger, by arrangement with Charles B. Cochran, with W. T. Ellwanger as Hiram Draper. At the Grand, the annual pantomime by Blackpool children is the attraction. "Sleeping Beauty" is the subject, and the proceeds are in the aid of charity. The revue, "Our Liz," is at the Palace of Varieties, with Renee Reel and Jack Barty.

At the BLYTH Theatre "Muddles," a farcical revue, provides good entertainment. Miss Vict. Tom, a brilliant comedienne, is at the head of a good cast.

At the Prince's, BRADFORD Mr. Francis Laidler's pantomime "Robinson Crusoe" continues its successful run; at the Alhambra is a strong variety company, comprising Ernest Hastings, Ambrose Barker and Peggy Wynne, Wilson Hallett, Dolly Elsworthy, Two Le Bergs, Jack Le Dair, and Fisher and Lea. The revue "Wet and Dry," with Lucie Musette, Peter Fannan, and Tom Brennan in the principal parts, is at the Palace.

Sir Martin Harvey and company are at the Theatre Royal, BRIGHTON, in repertory. "Bringing Up Father," with Marie Aulf, is at the West Pier. "The Babes in the Wood" at the Grand Theatre, with "Jack the Giant Killer" at the Palace Pier Theatre. At the Hippodrome the Great Carmo and company of 40 holds the boards.

At the Prince's Theatre, BRISTOL, "Goldilocks and the Three Bears" is going well. At the Theatre Royal a great success is being scored with "Aladdin." At the Hippodrome the attraction is "Tilly," Arnold Richardson, as the broker's man, Mr. Stillbottle, being excellent. He is supported by a strong company. At the Empire Tom Arnold presents "Love and Laughter" with a strong cast. At the Little Theatre the company present "Cousin Kate," with Marjorie Fielding in the title-rôle.

At the Palace, BURNLEY, Mr. Archie Pitt presents the comedy "A Week's Pleasure." At the Victoria Jazon and Montgomery present "Sinbad the Sailor." The attraction at the Empire is "Radiana" in an electrical illusion, supported by a strong company.

At the Theatre Royal, BURY, George Edwards presents "Madam Pompadour."

Mrs. Kimberley and Frank Liston present "The Babes in the Wood" at the Opera House, BUXTON. Billy Russell supplies the comedy, and Hettie Zillwood is the principal girl. Madame Walker's children are splendidly trained dancers, and the whole pantomime is full of good fun.

At the New Theatre, CAMBRIDGE, the George Brydon-Phillips Company present the pantomime "Puss in Boots."

At Her Majesty's Theatre, CARLISLE, the D'Oyly Carte Opera Company are appearing in a round of Gilbert-Sullivan operas; whilst at the Palace is the revue "Fags," in which Charles Jones and Johnnie Walker are prominently featured.

At the DEVONPORT Hippodrome Enta Enterprises present the musical farce "The Officers' Mess." Horace Lane as Tony is an entertainment in himself; Dorothy Vaughan as Cora Melville gives a clever portrayal; Avis Robb is a charming Kitty Kavanagh; Owen Reynolds as Lieut. Hardbottle is another success; Charles Childerstone is good as Inspector Depew, of Scotland Yard; Josie Jackson makes an attractive Ivy Challis; and the smaller parts are in equally capable hands.

At the Grand Theatre, DONCASTER, Mr. Joe O'Gorman and his Irish Players present "Irish and Proud of It," with specialities by the Kilty Lasses' Irish Pipe Band. The Maxwell-Hallows stock company at Arcadia present "Her Kingdom of Love." Mr. Terence Maxwell and Miss Lillian Hallows appear in the leading rôles.

At the Royal Hippodrome, DOVER, the revue "Don't Worry," in which the cast includes Harry Korris, Harry Vardon, H. Mitchell-Craig, Tom Goode, Teddy Readle, Peter Geeson, and Connie Emerson; and at the King's Hall (pictures), Mdlle. Cameo, assisted by David Corrie, is presenting Porcelain Statuettes.

Harry Wilats presents "Cinderella" at the DUDLEY Opera House.

At the King's Theatre, DUNDEE, "The Melody Box" revue, presented by Tom Arnold, is the attraction. Freddie Forbes, a brilliant comedian, along with Elsie Bower, a clever comedienne, is responsible for the success of the show. Dorothy Neville and R. W. Willey are dancers of the energetic order; while Billy Rutherford is an artist who sings and dances in pleasing manner. There are twenty-seven scenes, and the ballet is a special feature. At the Victoria Theatre is "The Babes in the Wood," presented by Harry Lees. The chief comedian is the popular Scotch comic, Donald MacKay, who as Simple Simon creates great amusement. A dashing Robin Hood is Sadie Boston, and Minnie Earle makes a charming Maid Marion. The Babes are cleverly portrayed by the Sisters Appleby. All the other members of the company play well, and there is not a dull moment. The scenery and stage effects are on an elaborate scale. At the Queen's Theatre Herbert Mansfield's repertoire company stage "Nobody's Daughter," the principal rôles being taken by Mr. Mansfield and Jayne Grey. The attractions at La Scala are "How to Educate a Wife" and "The Signal Tower"; the Palace Theatre has "Captain Blood," and the Kinnaird Road At the Lyceum EDINBURGH, "Frasquita" continues to be a great attraction, and the pantomimes at the Royal and King's are drawing large holiday audiences. A quaint farce, "Who's My Father?" a Wylie-Tate production, occupies the stage at the Empire. Mr. Stanley Lupino is exceedingly droll in the leading part, and he is supported by a very able company, including Miss Connie Emerald, Mr. Arthur Rigby, Miss Harriet Bennett, Miss Thelma Rayne, Miss Winnie Galland, Miss Margie Morell, and Mr. Phil Phillipps, Mr. George Lane, and Mr. Fred Powell.

The King's Theatre, GAINSBOROUGH, after extensive alterations, was reopened on Monday with the Cecil Productions' pantomime, "Jack and Jill," under the management of Mr. Warwick George. The principal characters were taken by Miss Gladys Marsh (Prince Dazzling), Misses Judy Decroot and Trixie Allen (Jack and Jill), Mr. Percy Stansfield (Dame). Miss Sadie Desmount (Marjery), Jack London, Bruce King, &c. Wee Nancy Hay and four special dancers gave a clever exhibition, and Miss La Fayme an artistic musical turn.

Mr. W. J. Wilson presents "Going Up" at the Hippodrome, GLOUCESTER. Miss Ivy Close plays Grace Douglas, and Mr. R. Barrett-Lennard is excellent as Robert Street.

At the Tower Theatre, GOOLE, is a return visit of the Imperial Grand Opera Company, in "Il Trovatore," "Rigoletto," "Maritana," "La Traviata," "Masked Ball" and "Lily of Killarney." The cast includes:—George L. Kaye, Ramsey Thomas, Albert Bond, James Bird, Theo. Kushull, Arthur Locker, Clem Gordon, Reg. G. Wilcock, Janet Warburton, Amba Keith, May Thorne, Rita Bell, Elsie Lyndam, May Davis, Ethel May, and Peggy Walton (dancer).

At the Kings Theatre, GREENOCK, Mr. P. M. Turner presents his revue, "The Globe Trot." The company includes Jack Williams, Arthur Reece, Harry Wilkinson, The Imperial Singers, Vi Morton, The Musical Exceldas (elite dancers), Petite Rosalie, Dorothy Clarke, Will Cabot and Clarice Chesney.

At the HUDDERSFIELD Hippodrome is "Dick Whittington," the third and last pantomime of the season, as played by the Marris Stella Co. The cast includes Molly McCarthy (Dick), Chas. Preston (Fitzwarren), The Bros. Hannaway (Idle Jack and Jimmy), and Ivy Bevans (Alice). At the Palace George Sax presents "Sixes and Sevens." The cast includes Jimmie Pullin, Nora Dale, Alfred Jepson, Masie Draper, Fred Canter, Edith O'Hara, Feeney and Cairn, Alex. Meux, Elsie Ayre, Bruce Waine, W. Ettennoy, Dennis and Gerrard, and Doreen King.

"The Wandering Jew" occupies E. H. Bostock's Lyceum, IPSWICH, and Sidney Burns' company is giving a musical burlesque, entitled "Crash," at the Hippodrome.

At the KEIGHLEY Hippodrome, Jack Gallagher presents "The Futurists," in a musical mixture, "Wake Up." The cast includes Jack Gallagher, and Billy and Doris Harley.

Fred Clements pantomime, "Jack and the Beanstalk," continues to draw crowded audiences at the LEICESTER Royal Opera House. The company includes Mabel Hind (Jack), Rob Currie (Dame), Jimmy Loft (Simple Simon), Isabel Hemsley, Edith Beverley, Marjorie Courtney, Enid Courtney, Betty Birtles, Kay Blake, Fred Clifford, Arthur T. Lennard, J. Rallis, A. McAllister, while the specialities are by the Brothers Valdo, Famous Fuji Family, Sisters Courtney, Mlle. E. Winstanley's Six High Steppers, 12 Columbines, and The Male Voice Quartette. The production is by Cyril Bayliss, while the orchestra is under the direction of Dudley Powell.

"Uncle Tom's Cabin," by Harry Foxwell's Company, is creating a big success at the Theatre Royal. Uncle Tom is played by Harry Foxwell himself, backed by a strong cast. At the Palace, Fifth Shephard, Ltd., present "The Honeymoon Girl." George Carney is a delightful comedian, while The Honeymoon Girl is well played by Barbara Babington. Others in the cast are Reginald Andrews, Ralph Carter, Billy Rex, Doris Thompson, May Daysh, Louie Brooks, and Sybil Jarrett. At the Pavilion, Septimus Productions present the revue, "Stepping Stones," the comedy parts being played by Percy Johnson and Harry Rickard, vocal items by Mons. Camille Gillard, Doris June, and The Savoy Quartette, and specialities by Los Martones and The Twelve Stepping Stones.

At the Hippodrome, MARGATE, the Denville Stock Co. resume their successful season with "A Sinner in Paradise."

At the Grand Opera House MIDDLESBROUGH, Messrs. Macdonald and Young are presenting the charming musical comedy "Katinka." A first-class company includes Dorothy Vane, Manuel Jones, Stella Gastelle, Irene Lister, Arthur Wykes, W. T. Percy, and Jack Conway. At the Theatre Royal the Millane Stock Co. are performing "The Story of the Rosary." At the Empire a change in the usual programme of variety and revue is taking place by a special visit of Leonard Laurence and company in the interesting play "The Fake." Messrs. T. W. Dunscombe and L. Laurence give a finished performance of the parts of the Hon. Gerrard Pillick and Geoffrey Sands respectively; whilst Miss Dorothy West-Symes is excellent. At the Hippodrome a clever performance is given by Tuose Kids. "Hold Your Breath," with Dorothy Devore in the principal part, is also presented.

Mannie Gilbert and Billy Chapman, in various things at the piano, at the Palace, NEATH. At the Gnoll Hall are Sydney and Adelaide, Australian entertainers, and Gerrard and Kray.

"Follow the Money," by P. M. Turner, is at the NORTHAMPTON New. It is well staged, and has a wealth of delightful melody and clean comedy. Gilbert Payne, as Bingo, is highly amusing; Gladys Horridge is also worthy of special mention; and Ernest Shannon, Margaret Butterworth, and Jack Burke contribute their full share towards the success achieved. All are well supported by Eric Watson, Vic Eynsford, Harry Wentworth, Jessie Fredricksen, and the Golden Octette; while the Elite Singers are excellent.

At the Theatre Royal, NORTH SHIELDS, the Dux Productions present "Chips."

The Co-Optimists (A Co.) are paying a first visit to the Theatre Royal, NORWICH. Geo. Bliss's pantomime, "Aladdin," is at the Hippodrome, with Midge Wood, Bert Morland, Freddie Frome, the Bros. Costello, and Constance Stucholme in the cast. Vivian Foster and Edgar Benyon are at the Regent. The Norwich Players are presenting "Romeo and Juliet."

At the Grand, OLDHAM, "Dick Whittington and His Cat" is presented with a strong company, including Dorothea Gould as Dick, supported by Mena Stewart (Alice), Florence Jones (the Fairy), Archie [illegible], George Pritchard, Fitzwarren, and Jack Cardiff as Idle Jack, and an excellent chorus. "Ring In," at the Palace, is a splendid entertainment with a company of favourite artists which includes Rebia, Isobe, Scott, Stella Swinhoe, Walter Thomas, Florence Cameron, Charles Chorlton, Victoria Bros Osborne and Perryer, the Sirron Girls, and Scott. "Spills and Spokes," at the Royal, includes Doris Lynne, Alice Warde, Musical Maples, Chas. Adeson, Fred Day, the Six Parisian Girls, Rodney Scott, and Cyril Dunn. "British Made," at the Colosseum presents Myrtle Grove, Madge Walker, [illegible], Fred [illegible], British Syncopated Orchestra, Jack Dalglish, and Jack Herbert.

At the New Theatre, OXFORD, the Geo. Brydon Phillips Company is presenting "Cinderella." The company includes Neil Leslie, Freddy Regent, James Salter, Billie Conway, Constance Risdon, Rosie Fitzgerald, J. C. Morris, Charles Cardiff, Leo H. Brooker, Graham Brothers, and Ten Leslie Girls. Specialities by Graham Bros. and Brooker, and Billie Conway. The pantomime under the personal supervision of Geo. Brydon Phillips. Orchestra under the direction of Victor Mote.

At the Theatre Royal, PORTSMOUTH, Mr. Peter Davey's pantomime, "Red Riding Hood," is drawing crowded houses. The feature this week is the introduction of a clever troupe of ballet girls. At the King's a new film, by D. W. Griffiths, is being shown, called "Love and Sacrifice." At the Hippodrome, Mr. T. F. Dawe presents "Mam'zelle Kiki." The cast includes Ella Retford, Alec Fraser, John Humparies, Gladys Cranston, and the Eight Palace Girls. At the Coliseum is "Parish [illegible]," a comedy revue. The cast includes Jack Mayo, Tom Drake, Jean Collins, Clifford and Seaman, and the Ten Pet Rays, whilst variety by Nero and the Billy Vardell Trio completes. At the South Parade Pier is George Wayne's pantomime, "Mother Goose," including Joyce Hazel's troup of dancers, London chorus, and harlequinade.

At the PRESTON Empire the O'Mara Opera Company is appearing in a programme of operas, including "Il Trovatore," "Tannhauser," "Carmen," "Maritana," &c., with a splendid cast. "Humpty Dumpty," a panto. of uncommon merit, is being presented at the Hippodrome. It is an Osborne production, brimful of rollicking humour, new songs, and musical interludes. Specialities are contributed by the Saroneys, the Six Gaertner Girls, and a full chorus and ballet.

"Ali Baba" is continuing its successful career at the Royal County Theatre, READING. "Pranks," by Charles Baldwin, is the attraction at the Palace Theatre. The cast includes Rex London and Winnie Goodwin, in the leading parts. Pat Williams, Tony Devigne, Tess O'Connor, Fredk. Grainger, Adrian D. Ross, Romani, Alma Vane, and Fourteen Dancing Follies.

The visit of the Royal Carl Rosa Opera Company is proving a great attraction at the Theatre Royal, ROCHDALE. They combine in fine degree vocal and histrionic abilities. In "The Tales of Hoffman," on Monday, and "Il Trovatore" on night, they were welcomed by crowded audiences. To-night "Faust" is being given; on Thursday, "Maritana"; on Friday, "Cavalleria Rusticana" and "Pagliacci"; on Saturday (matinée), "Madame Butterfly," and (in Saturday (evening), "The Bohemian Girl." At the Royal Hippodrome the revue, "Shavings," is being presented, with Joe Lewis, Jack Ford, and Gracie Hartington as the principals. The varieties at the Empire Hall, Rochdale, are provided by the Two Babs, who give a vocal and dancing act.

At the Theatre Royal and Opera House, ST. HELENS, Macdonald and Young present "Katinka" (by arrangement with Arthur Hammerstein, New York). At the Hippodrome Ernie Lotinga presents "The Love... Arthur White, George Fairhurst, F. Gilbert Saville, Tom E. Conover, A. Clinton Carew, Arthur Clifton, Daisy Bindley, and Albert Digney are in the cast.

At the SALFORD Palace Seymour Hicks presents "Broadway Jones," featuring Harry Piddock as Broadway. At the Royal Hippodrome, Jack Taylor presents his 1925 version of "Wild Oats." Included in the cast are Jim Nolan, Jack Hodges, Henry Weste, Gaby Revette, Maeder and Marice, Pansy Taylor and Co. Specialites by the Wonder Girls.

At the Opera House, SCARBOROUGH, are Zona Verey and Max Erard, in "The Hem." At the Arcadia Theatre for three nights and one matinée, are "Becky Sharp," "The Spanish Tragedy," "Overtones," and "The Dear Departed," produced by Mr. Charles Laughton.

At the Grand, SOUTHAMPTON, Tom Walls and Leslie Henson present "The Rising Generation," including Gerald Mirrielees as Puddifer, and full London company. At the Palace is the pantomime "Mother Goose," including Jessica Ivy, Wal Clinton, Elsie Roby, Sammy Curtis, and male quartette of vocalists. At the Hippodrome, Herbert Darnley Productions present the musical comedy "Joan All Alone," including Fred Kitchen, Fannie Wallace, W. A. Haines, and Daisy James.

"Clogs to Clogs" is being played at the Ambassadors, SOUTHEND-ON-SEA, and "Mr. Manhattan" is at the Hippodrome. "The Maid of the Mountains" is the attraction at the Palace, Westcliff-on-Sea.

At the Palladium, SOUTHPORT, Lew Lake presents "Whispers." The cast includes Archie Glenn, Sophie Forrest, Fred Ernest, Monte Golding, Marcelle Wilson, Violet Coote, Sandford and Lyons, and Jennie Gregson. At the Pavilion is "Wangles of 1925," featuring Fred March, William Breach, Louie Tinsley, Diana Maxwell, Enid Cecile, Margaret Bull, Edward Evans, G. H. Carlisle, and Maxwell and Pemberton.

At the Alhambra, STIRLING, Graham Watson presents the pantomime "Rip Van Winkle."

Mavis and Brennan's pantomime "Babes in the Wood" is at the Theatre Royal, STOCKPORT. The company includes Ruby Rowe Doris Vi Driscoll, Percy Mavis, and Holson and Best. Pantomime also is at the Hippodrome, with Fred Le Cren's "Sinbad," which includes in the cast the popular Oxos, Adah Le Cren, and Nellie Maguire.

"Zip," Harry Silsby's revue, is at STOCKTON Hippodrome, the company including Billy Carvil and Hilda Mundy. At the Grand Theatre Messrs. Ray and Mayne's stock company continue to maintain its popularity with robust dramas.

At the Alhambra Variety Theatre, STOURBRIDGE, "The Live Wires," a musical comedy company, holds the boards. The cast includes Daisie Lyric, Kitty Adams, Doris Sylvia, Lennox Dalton, Billy Pettengel, Wal Brent, and Sydney Swain.

The travelling pantomime, "Jack, the Giant Killer," is at the Empire Theatre, SUNDERLAND. The production abounds in sparkling humour, sprightly dancing, and vigorous fun. Included in the company are Bob Cromwell, Victor Kelly, Hilda Paul, John F. Preston, Billy Rhodes, Joe Mack, Billy Larno, Maisie Kirsop, O'Meara and Mayson, and Foster and Clayton. At the Theatre Royal Mr. Arthur Sleep presents "The Babes in the Wood." There are specialities by Constance Lake, Bobby Vincent, Armstrong and Davis, John Kerridge, the Four Selects, and the Little Playmates. Pictures at the King's Theatre are supplemented by Matthew Newton, tenor vocalist, and Sinclaris and Dalna, whirlwind dancers. Variety turns are provided at the Avenue Theatre by Walter Ford and J. C. Seatter, comedians. At the Victoria Hall is "Brown Sugar," produced by arrangement with Leon M. Lion, by Stanley Ravencourt, who plays a part in the piece. Other members of the company are Edith Barton, in the name part, Alfred Kennedy, Jas. E

THE REALM OF MUSIC.

BOUGHTON'S "BETHLEHEM."

The Streatham Philharmonic Society's production of "Bethlehem" deserves larger audiences than that which attended the second performance, on the Tuesday of last week. Though the Church House, Westminster, is almost an ideal setting for a nativity play, the Society would have done better to come nearer to the centre of "Christmas attractions." It is extraordinarily difficult, as others have found to their cost, to get the public to travel outside its accustomed orbit. The scenes were staged on a platform screened with pale-coloured curtains. In only one—the Annunciation—was even a back-cloth used. A little straw stood for the stable. It was all that was needed. And no attempt at all was made to suggest a "moor"; yet while the Zummerzet shepherds chattered and sang, it seemed all about us. So little do stage-effects matter when story and music take hold of the imagination. Above, on either side of the silver organ pipes, star-spangled curtains made niches for the choir of angels, and use was made, in Reinhardt fashion, of the aisles, to bring on the Wise Men and Herod's Court, and also to get off the choir, who during the performance were passed in front. In the middle of singing "The Holly and the Ivy" they took hands and danced in couples down the centre, stopping at the back of the hall to finish the last verse. Not only was this an effective finale to the act, but it was in keeping with the old English spirit. The choristers in their scarlet hoods and blue or mauve Chaucerian frocks and hosen were part of the decorative scheme. When they stood up to sing they made a glowing mass of colour. We say that the English type has entirely changed, but some of the faces inside the hoods might have stepped straight out of the Canterbury Tales. As for the performance, it could hardly have been better. This setting of Rutland Boughton's of the 14th century play is not new to the Streatham Philharmonic Society, who were the first to bring it before Londoners two years ago. Their singing was first-rate. They excel in the narrative style, and "The First Nowell," "The Seven Joys of Mary," and the other story-carols were sung with the naturalness and spontaneity that suits them best. Miss Dorothy Silk again took the part of the Virgin Mary. She looks and moves like a Da Vinci Madonna and her voice, so strangely spiritual at times that it hardly seems to belong to a being of flesh and blood, is, of course, an ideal one for the part. At this performance Mr. Frank Mullings appeared for the first time as Herod, and a very striking figure he made of a despot in fear of deposition. His voice was never fresher, and it rang out with fine effect. Mr. Tom Goodey was the tenor of the trio of Wise Men, and shepherds, Mr. Leyland White and Mr. Eric Beach were the baritones, and Mr. Frederick Woodhouse, an excellent bass, sang Zarathustra and Jem. Miss Kathleen Beer as Gabriel, Miss Cecily Haggis as A Believer, Mr. Frederick Watts as An Unbeliever, Miss Constance Hunt as Herodias, Miss Phyllis Rowe as A Woman, and Mr. Joseph McLean as the Herald were all efficient. Miss Penelope Spencer was the clever dancer in the Herod scene. Her dance, pure Russian ballet, would have startled our forefathers, who certainly never saw or imagined anything as exotic as this. The musical director was Mr. Frederick C. Haggis, a sensitive conductor, who had under him a splendid little orchestra led by Mr. Charles Woodhouse, and numbering many well-known players. It should be said that Miss Christina Walshe, of the Glastonbury Festival Players, Ltd., designed the dresses. There are still several performances to take place before the fortnight's run ends on Friday.

PRINCE ALEXIS OBOLENSKY.

At Æolian Hall, on Friday, Prince Alexis Obolensky gave a recital of songs. His musical-toned baritone and quiet, cultivated style pleased much. He has his voice well under control and brings sympathetic insight to bear on the songs he chooses to sing, so that he was able to turn from Verdi to Caccini, from Lully to Messager, from Schumann to Rachmaninov, with ease and equal success. An excellent linguist, the clearness of his enunciation must be praised. Many an English singer might take pattern by his singing of Ben Jonson's "Drink to Me Only With Thine Eyes." Madame Tatiana Makushina, the well-known Russian soprano, sang a number of songs and also, with Prince Obolensky, some new and very attractive Nursery Rhymes duets, by Gretchnikov, for which a good deal of popularity here may safely be predicted. Miss Ella Ivimey, the accompanist at the piano, carried out her task with skill and tact.

AMATEURS' "PRINCESS IDA."

The Pearl Assurance Operatic and Dramatic Society gave three performances at King's Hall, Covent Garden, last week, of "Princess Ida"! This is an opera that, if it cannot be mounted well, is best left alone. Fortunately the society is in a position to do the thing handsomely. Dresses, scenery—the production generally—would have done credit to any theatre. Six of the Gilbert and Sullivan series have already been given by the society since its foundation in 1921: "The Pirates," "Iolanthe," "The Mikado," "Pinafore," "The Gondoliers," and "Ruddigore"; and with this experience gained, it was not surprising to find that ample justice was done to the seventh. In most respects the performance was, in fact, first-rate. It had an ease and swing about it which, however certainly to be looked for in the middle of a run, is rare enough at the beginning, and upon this achievement Mr. William Blake, the producer and stage manager, is heartily to be congratulated. The cast was capable; there was a chorus efficient not only in its principal duty—that of singing brightly and tunefully—but which had profited by intelligent direction in matters of action and grouping, and the capital orchestra, led by Mr. James Lockyer, proved itself able, under Mr. David White's direction, to give full effect to Sullivan's piquant score. Of the principals Miss Daisy Rice, who took the title-rôle, is entitled to first mention. She filled the character completely, showing earnestness and a suitable independence of spirit. Her voice, too, was uncommonly effective both in speaking and singing, and the purity and steadiness of her tone might give points to many a professional comic-opera prima donna. Hilarion was sung by Mr. Ben Barnes, who has a musical tenor and made a manly lover. Mr. Alec B. White gave an able performance as the morally and physically twisted Gama. He has a keen sense of character, and the acid humour of "Oh, Don't the Days" went down with a relish. In one respect only he fell short. His voice hardly "tells." He should get more "bite" into its quality by concentrating the tone. And this, too, would help him with his enunciation. Mr. Harold J. Sayer's fine presence and sounding baritone made him a good representative of Hildebrand, and Miss Marjorie Bidwell presented a right formidable front as the indomitable Lady Blanche. Miss Edith McDonald as Lady Psyche, wore a demure [illegible] that sat gracefully upon her, [illegible] provided a capital foil [illegible] Miss Vinnie Winter [illegible] of vivacity who was [illegible] of a minx. A sense of fun stood Mr. Ernest Groom in good stead as Cyril, and Messrs. Roy Atterbury, Leslie Elson, and Leonard F. Mitchell won quite a triumph for the exploits of Gama's heroic sons, Arac, Guron, and Scynthius; Mr. John Younger did well as Florian, and Miss Gladys James, the Sacharissa, and the Misses Betty Roe and Lilian Wallis, as Chloe and Ada, were satisfactory.

FOLK DANCE PARTY.

Eight hundred members of the English Folk Dance Society danced in the Great Hall of the Imperial Institute on Friday. All the week they had been studying the steps of the Morris, sword, and other intricate dances at Chelsea Polytechnic. But Friday's "party" was for relaxation pure and simple. It was a sight to see from the platform four hundred couples following down the middle, setting to partners, a hundred rings of ten crossing hands in the chain. This *was* dancing. Round dances, all of them, with every one keeping it up all the time. The dancers ran, and leapt, almost they seemed to bounce, so light were they on their feet. "Hey, Boys, Up Go We," was a title that fitted the case exactly. "The Merry, Merry Milkmaids," "Jenny Pluck Pears," "Sage Leaf," "Hit and Miss," were others in the list of eleven and two extras, all going to tunes that made it hard for the onlookers to keep still. The names point to a bucolic origin; but in the 17th century the "upper circles" danced these dances. Pepys tells us he saw them at Charles' Court. There never was a jollier ballroom than this one on Friday. Jollier still it could have been, one felt, if it had been out in the open air in the sunshine that England must have enjoyed when she was "merrie." Or do we mistake, and is it only we who have changed? Was England merry in spite of the weather—because she danced?

MR. PAUL MELVILLE.

There was not a vacant seat in the Swedish Hall, Harcourt-street, W., when Mr. Paul Melville gave his concert. The programme included operatic arias and a number of songs sung by Mr. Melville and by a soprano, Miss Gertrude E. McCormick, and recitals from Dickens and Dumas given by Mr. Stanley Gaze, the elocutionist. One of the most popular features was Mr. Melville's performance, in the costume of Tonio in the opera, of the chief baritone number in "Pagliacci": the "Prologue." Induced to sing again, he responded with the chief tenor aria, "On With the Motley," a feat which aroused the audience's admiration, but which might have called forth a protest from Leoncavallo! A new song by Haydn Grover, a dignified setting of words written by Charles Rosher, "To Warrior X," which owe their inspiration to Armistice Day, made a strong impression. The concert-giver also joined Miss McCormick in a number of duets and sang quartets with Messrs. G. Hassell, R. Hawkings, and D. Gorham. Miss Fannie Hoare played all the accompaniments save in one instance, that of Arthur Cowen's song "My Wish." For this, her place at the piano was taken by the composer.

MUSICIANS' FEES.

"Playing for a Dinner."

At the conference of the Incorporated Society of Musicians at Harrogate, an address on professional etiquette was given by Dr. A. W. Pollitt, Lecturer in Music at Liverpool University. He said that music was the last of the professions to adopt a definite form of procedure. Every other profession recognised the need for such a code, and members of the musical profession would find themselves in a much more comfortable and stronger position if they did the same. He asked the conference to consider the position of the musician in relation to the general public, to his friends, to his fellow-musicians, and to educational and public bodies. The general public recognised the necessity of paying the grocer, the draper, the chemist, the lawyer, the doctor, and the architect; but the musician, who was almost certainly less able to afford to give money, time and service than any of the others, was expected to do so. He deplored the fact that some musicians played for their dinner, which was cheapening the whole profession and bartering for the flesh-pots. A properly constructed profession should provide one gate of entry, which the public should be obliged to recognise. There should be [illegible] scale of fees. He [illegible] were often given to subscription. Organisation would alter all that sort of thing.

C.A.A. BENEVOLENT FUND MATINÉE.

The matinée in aid of the Benevolent Fund of the Concert Artists' Association which (by kind permission of the National Sunday League) was held at the Palladium on Sunday, drew a capital attendance. Mr. Willy Lunn, speaking late in the afternoon, said that the financial result was better than last year. There was a fine programme. Vocal talent was represented by such well-known artists as Miss Dorothy Greene, Miss Edith Furmedge, Mr. Barrington Hooper, Mr. Ceredig Walters, Mr. Robert Radford, Mr. Thorpe Bates, Mr. Lenghi Cellini, Mr. George Stockwin, and the Gresham Singers; the theatre sent Miss Winnie Melville and Mr. Hayden Coffin; instrumentalisation had capable exponents in Mme. Maria Levinskaya and Mr. Jack Salisbury; while humour was purveyed by such experts as Mr. Milton Hayes, Mr. Will Kings, Mr. Charles Hayes, Mr. Tom Clare and Mr. Fred Wildon. In addition Miss Muriel George and Mr. Ernest Butcher sang several folk-songs, and Mr. Herbert J. Collings conjured most amusingly.

Mme. Valentina Aksarova, the prima donna from the Petrograd Opera House, is giving a recital to-night at Wigmore Hall with Mr. Gerald Moore, pianist. She will sing a number of songs showing the Oriental influence in Russian music, and a French group. Mr. Moore is to play Ravel's Sonatine, Franck's Prelude, Aria, and Finale, and some Chopin.

In the December number of "The Chesterian" appears an appreciation of Gabriel Fauré, written by Florent Schmitt, who quotes Roger-Ducasse as having said of Fauré: "More profound and mysterious than Saint-Saëns, more varied than Lalo, more spontaneous than D'Indy, more classical than Debussy"—"and I," he says, "add, in spite of my old enthusiasm for the composer of 'Le Roi malgré lui,' more warmhearted than Chabrier-Gabriel, Fauré is the master *par excellence* of French music, the finished specimen of our art, the perfect mirror of our musical genius." L. Dunton Green discusses "The Problem of Gustav Mahler," "a composer to whose works destiny has been exceptionally unkind"; R. W. S. Mendl, in another article, asks "What is Musical Emotion?" and V. Belaiev sends a "Letter from Moscow." Other features are Leigh Henry's London Letter, music reviews, and the usual musical supplement, which this time takes the form of one of Louis Deline's Six Easy Pieces for 'cello and piano, "La Pluie Jabote."

FROCKS AND FANCIES.

Standardised Dress—Frocks at the Fifty-Fifty—New Pendants—Lingerie Notions and Rubber's Rival—Fancy Dress Notions from the Hippodrome and the New Umbrella—Tweeds we shall Wear in the Spring.

We shall never, never achieve the comfort and freedom of a standard dress—and we should hate it if we were forced by some sumptuary law to adopt one—but the girls who have adopted the Chelsea uniform are rather enviable. Mollie Kerr wears it, you know. The other evening, when all her friends and rivals were dancing at the Fifty-Fifty in gorgeous array, she came in, in her wide-brimmed black student's hat, her velvet coat and soft silk shirt, and her beautifully cut tweed skirt and low-heeled shoes, looking as pretty as a picture!

A Contrast.

That other tall, dark, shingled, sparkling-eyed actress, Isabel Jeans, looked equally delightful in her long, slim, gold-thread-over-pink gown with fur border and a simply enormous spray of pink orchids on her shoulder. Isabel Elsom came on Sunday night in a dark coat frock under a wonderful fur coat—the kind that spells a three-hundred-a-week salary—and that clever woman of business, Mrs. Bamfield, wore a most attractive tube frock of black satin, buttoned up at either side—or, rather, in her case, unbuttoned from hem to knee for freedom in dancing.

New Pendants.

Everyone seems to be sporting new pendants—out of stockings, I expect. One of the prettiest is a many-faceted crystal strung on a narrow black ribbon, but many are fantastic. A carved, painted and amusing tortoise is popular.

The New Cami-knicker.

Not a wrinkle, not a ruck, not a line must show beneath our dance frocks to-day. And every corset maker is sitting with a wet towel bound about his head, looking for a rival to the rubber corset. I hear one has been found, too! And the new cami-knicker is ever so cleverly cut, with a wide V-shaped piece running from the waist downwards, so that there shall be no fullness on the hips. They are being made in satin beauté, which clings and is warmer than crêpe-de-chine.

Fancy Dress.

There are a lot of notions for fancy dress in the Hippodrome pantomime, and I shan't be a bit surprised to find a number of girls turning up at future fancy dress affairs as either a Lipstick or an Eye Black. The Lipsticks have gold tube frocks and high gold hats crowned with a touch of vermilion with just a tassel or two to break their line, and the Eye Blacks carry eyebrow brushes as wands and wear shiny frocks and tall black hats. Of course, there are powder boxes and vanity boxes and manicure sets as well, for all of which Dolly Tree has thought out quite original designs.

For Rainy Days.

Have you heard about the new umbrella? I haven't seen one yet, but hear of much enthusiasm, for it's transparent! No more need we collide with people in the street—we shall be able to see them coming. Of course, if they can see us, too, the umbrella won't be able to help us in avoiding the undesirable; but don't let's look for the bitter in the sweet.

Head-dresses.

Among the bargains in the sales which began on Monday I noticed quite a lot of really good up-to-date head-dresses, and people are certainly wearing these more than was the case in the early part of the winter. Of course you can buy furs for next to nothing, and although you may despise a fur coat in London, where, unless you can afford the two-hundred-and-fifty kind, you simply can't wear them, if you are going on tour you will find them useful and not, in the provinces, a bit unfashionable.

Shoes.

Fancy shoes of every kind are on sale at one of the big stores at fifteen and twenty shillings, and this time they really *are* extraordinary bargains. I happen to know the inner history of why they are being sold at this price. They were made for sale in New York, and, owing to some trouble about a bill of lading, they were thrown back on the makers' hands, who were, of course, only too pleased to sell at the actual cost of production or even under. They are mostly of the latest design—straps, buckles; and court, evening and dance shoes—and if you can't find something to fit and please you there you will indeed be difficult to suit.

The New Tweeds.

I have seen a large selection of the tweeds we shall all be coveting in the shops as soon as the first spring sunshine floods the streets. So lovely they are—soft as possible and in the most wonderful medley of colours, bright yet not bizarre, and fine enough to be made into suits which are perfect for the country and yet quite suitable for town. I hear the leopard-skin collars and other hairs, like antelope and badger, are to be enormously popular for little military collars which will adorn some of the smartest of the new season's coats.

The Latest Boudoir Cap.

The latest cap for bedroom wear seems to be a strip of lace with ear-flaps of the same and tied in the nape of the neck with narrow satin ribbons. The most popular form of decoration for these seems to be a demure bunch of forget-me-nots surrounding a rose bud perched over each ear with a lattice-work of ribbon in front held in place with pearls.

Good (Bargain) Hunting.

If you are in London and not on tour there is no place where such good bargain-hunting can be found as at Debenham and Freebody's. Everything is always so good and in such good style—due, no doubt, to so much work being undertaken in the firm's own workrooms. This year, if you want woollies, go to Debenham's. They are noted for them, and so simply have to clear their stocks to make room for the new styles and materials which come, however much we love our old, original woollie suits, jumpers and scarves. They have, for instance, two thousand golf coats and jumpers which will be sold off in four lots—i.e., at 15s. 6d., 21s., 29s. 6d. and 42s. They are all half-price or under. Then there are wonderful suits in artificial silk and wool at 42s.

Other Good Lines.

Tunics are marvellously reduced, but don't imagine that they are "dead." It's merely the same old cry, "Get rid of the old to make way for the new." Then there are restaurant coats, house and bridge coats, and as, I fear, the cold weather is yet to come although Christmas has gone, they will be well worth securing for a month or two's wear. You can get them in crêpe-de-chine, beaded and plain georgette, and all sorts of lovely velvets. Some are only two guineas, reduced from four guineas. Don't forget their tea frocks, so useful, so pretty—and yes, so cheap!

Odds and Ends.

If you make your lingerie—and heaps of us do in these days—you will find Debenham's lace and ribbon counters a happy hunting ground. They do sell off oddments and remnants at such extraordinarily low prices, and when they are really *good* they are worth securing. They make the most adorable bedroom caps and lingerie of all sorts, and you don't need much material in these days to get the best results. Here's a neat little notion for lingerie decoration. On a tiny circle of stiff book muslin you gather a little round of very fine Valenciennes lace and, in the centre, sew three wee hand-made ribbon rosebuds in pastel shades. At the back attach one of those tiny rustless safety pins, and then the tiny posy can be attached and detached to your undies at will and will not get spoilt by frequent washings through lack of time for stitching or unpicking.

Twenty and Forty.

What a very little difference there is between the frocks of the girl and the frocks of the matron nowadays—and to think that there's still one shop that specialises in "matron's wear"! In "You and I," at the Little Theatre, the frocks for the girl in the play—Nora Swinburne—and a middle-aged woman—because, after all, forty *is* middle-aged, isn't it?—Margaret Moffatt, were both designed by Handley-Seymour. They were all short and gave the slimmest possible outline, the only difference being that Margaret Moffatt's gowns generally had some sort of apron effect, while Nora Swinburne's were of the real tube variety, the outline not broken at all except for a couple of pockets. There was rather an acute observation of life as it is at the moment in the fancy dress frocks, since, in these, Middle Age indulged in the very short, fluffy skirt, while Youth went in for the Charles the First period frock, from which "her little feet peeped in and out beneath her petticoat."

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PROVINCIAL PANTOMIMES.

"LITTLE JACK HORNER" AT BATH.

Sir Arthur Carlton has this year entrusted to Mr. Jack Cromo the responsibility of producing the annual pantomime at the Theatre Royal, Bath, and, judging by the laughter and applause of the large audiences that have attended the opening performances of "Little Jack Horner," a highly successful run is assured. This entirely new production is put on with a completeness of detail as to dresses, scenery, and general staging that at once appeals to the eye and ear, and the introduction of many of the popular song successes of the day adds to the pleasure of a bright and animated show. Mr. Cromo is fortunate in having a cast of principals who work together with admirable results. Miss Dorothy Brett quickly makes good as Jack. Her song successes include "Sammy, Come Home to Mammie," "Ukulele," "Not Here, Not There." Dorothé Laurie is an attractive Princess; she renders that taking number "Plain Jane" with success, and displays her gifts as a dancer in a pleasing *pas seul*. Meg Hamilton, as Gertie Darling, enacts a comedy rôle cleverly, her eccentric actions and dancing causing much merriment. Her ditty "The Next Best Thing" is popular, her joint work with Bob Roberts is capitally sustained, their song "Sardines," with dance, gaining them a hearty recall. Mr. Cromo is indeed fortunate in having three such excellent comedians as Bob Roberts, Charley Harvey, and Edgar Sawyer to set the fun going, a task they carry through with the happiest results. Bob Roberts as Softy never fails to create a laugh. His first song, "Dandelions and Daffodils," goes well, and his "Wobbling" ditty is a scream. Charley Harvey as Dame Horner is no stranger to Bath audiences, and in his present part he fully maintains his reputation for creating laughter whenever called upon. His scenes with Edgar Sawyer as Mr. Klug are really funny, and the rendering by these two comedians of "It Ain't Gonna Rain No Mo'" is loudly acclaimed. Edgar Sawyer is well cast, perhaps his best song being "Riley's Cowshed." Excellent vocalism is given by Dorothy Dayley as the Fairy, who sings "Sahara" and "Summer Time" admirably. Ernest S. Hall as the Demon displays a fine tenor voice in "Wonderful One" and "Alone with Dreams." Specialities are given by Brock's Crazy Cyclists, who repeat their success of a few seasons ago. Bessie Leslie's Quartette of dancers and also her Twelve Chubby Children are loudly applauded for some smart team work.

The musical director is Mr. Norman Earle, and Mr. Jack Cromo is himself responsible for the whole production.

"CINDERELLA" AT BOURNEMOUTH.

Bournemouth pantomimes have a name for being well staged, and the latest production has proved no exception. Coupled with a delightful "Cinderella" story written by F. Leslie Morton, and set in twelve gorgeous scenes, is a first-class company. Miss Patricia Wyndham plays Cinderella with all the grace and charm associated with the character. She scores a great hit with her wistful singing of "What'll I Do?" Miss Benita Lydal makes a dashing figure as Prince Perfect, and her song "I Wonder What's Become of Sally?" earned her much applause. Miss Camilla Feo, the saucy Dandini, gave a spirited rendering of "It Ain't Going to Rain No Mo'" that went with a rare swing. Among the principal mirth-makers are Baron Blighter and his wife (Mr. Will Vasey and Mr. Nat Ramsey, who have been associated together for 20 years). In Mr. Harry Talbot we have a capital Buttons, and his duet with Miss Gladys Clare (Baron Blighter's daughter), "Am I to Blame?" created roars of laughter. Other talented artists include Miss Kathleen Broderick, a really convincing Fairy Godmother; Mr. Shaun Desmond (as another daughter of Baron Blighter), who created much merriment in persuading the audience to join him in singing "I Like a Doughnut with Jam in the Middle." The Twelve Eldorado Girls and the D'Arcy Male Quartette gave attractive speciality turns, and Radford and Valentine amused young and old with a clever conjuring display.

The musical items, delightfully rendered by an augmented orchestra under the able baton of Mr. J. R. Cunningham, included such favourites as "It Ain't Going to Rain No Mo'," "Why Did I Kiss That Girl?" "California," "What'll I Do?" "Riley's Cowshed," and the duets "From One till Two" and "Am I to Blame?" The production is in the hands of Jno. MacAndrews, under the personal supervision of F. Leslie Moreton and Guyton Heath, with ballets and incidental dances arranged by Miss Josie Cromwell. The dresses and scenic effects are an especial feature. The Fairy Boudoir and Wedding Bells scenes are of elaborate and beautiful conception.

"ALADDIN" AT BRISTOL.

Mr. Miller scored a great success at the Theatre Royal, Bristol, on its reopening performance on Boxing Day with "Aladdin." The house was packed with an enthusiastic audience, who testified their unstinted appreciation. This familiar story is brought up to date, and is enlivened throughout by wholesome fun, music, and song. The scenery is lavish, and the mechanical effects remarkable. The outstanding scenes are The Street in Pekin, The Garden of the Palace, Egypt, The Court, and Aladdin's Palace, all of them reflecting great credit on all concerned.

Winifred Ward makes a captivating Aladdin, and she received a great welcome. Betty Blackburn, as the Princess, has a fine soprano voice, which was much appreciated. Hylda Rowland, as Pekoe, is charming as second boy. Hilda Eager, as the Slave of the Lamp, quickly makes friends, as also does Maud Lake, Slave of the Ring. The fun is well maintained throughout. Clifford Morgan, as Abanazar, is eminently successful. Will Gane, as Wishee-Washee, has a part that he fills admirably, keeping the house in continuous laughter. Fred Spencer, as Widow Twankey, has been well chosen for the part, his quaint humour raising much hearty laughter. Karr and Kooney, the two Policemen, are very droll, and there is a laugh whenever they appear. Phyllis Ferguson, as Ni-Cee, is capital. Robb Burnett, as the Emperor, has a fine voice, which is used to good effect. Frank Couch, as the Vizier, is an invaluable acquisition to the show. Molly Radcliffe is the talented principal dancer. Flo Martell's Empire Dancing Girls provide the specialities, and the ballets are delightfully arranged and executed.

Miss Winifred Ward sings in a delightful manner "A Smile Will Go a Long, Long Way," "Toes Turned Up," and "California." Miss Betty Blackburn rendered appealingly "What'll I Do?" and "Sahara," and Miss Hylda Rowland made a great success of "Chili Bom-Bom."

The book is by Mr. G. M. Slater and Mr. Bertrand Davis; the music by Mr. Knight Pearce. The augmented orchestra is under the direction of Mr. H. H. Shaw.

"GOLDILOCKS" AT BRISTOL.

At the Prince's Theatre, Bristol, on Christmas Eve, "Goldilocks" commenced its career. The book is by Mr. R. C. Oldham. There are eleven scenes, some of the finest sets being The Mountain Village of High Fell, The Palace of Porcelain, The Grotto, and The Zoo. Another exquisite scene, The Bears' Palace, almost beggars description, its setting and effects being wonderful. The dresses are charming, and several of the ballet scenes are remarkable for their profusion of colour. The comedy element is well to the fore, thanks to the untiring energy of Horace Mills as the Dame (Mrs. Tippetts) and Kit Keen as Captain Bullett, their adventures in the aerial express and with the wireless being exceedingly funny.

Miss Beryl Lesley as Goldilocks possesses a charm which makes her many friends. Dorothy Leigh is a dashing principal boy. Miss Amee Bebb, as the gipsy Zu Zu, gains much applause for her quaint mannerisms. Phyllis Goodwin, as the Fairy, plays her part well, and has an excellent voice. Jack Tregale, as the Mayor, is a great success. Denise St. Leger, as Goldilocks' cousin, is a gifted artist. Johnnie Schofield, as Oswald, introduces much humour and works wholeheartedly, possessing a style of his own. Wilfred Essex, as Dirk, plays with great ability, and has a fine baritone voice. The Three Bears win well-merited applause by their clever work.

Wilfred Essex has a good number, and is heard to advantage in "Sahara," which wins unstinted applause. Miss Amee Bebb's best number is "I Should Like to Know What It is Like," which she renders extremely well. Denise St. Leger's song, "Somebody Stole My Girl," is enthusiastically received. Johnnie Schofield scores with "Our House." Dorothy Leigh has a good song in "Somewhere in the World." Kit Keen triumphs with "Turned Up" and "Say It with a Ukulele." The concerted numbers, "Ten Little Pigs" and "Rule, Britannia," prove big hits. The stage management is in the hands of Mr. Cedric Forbes, to whom great credit is due.

"CINDERELLA" AT DUBLIN.

A house packed from floor to ceiling greeted the Christmas pantomime "Cinderella" upon its opening performance at the Gaiety Theatre, Dublin, on Boxing Day. Produced under the personal direction of Fred W. Warden, assisted by Ashley James, stage manager, written by T. Royal, with music by S. F. Swanton, mechanical effects by B. W. Kinninmont, properties by C. Carroll, and electrical effects by H. Morrison, the production proved one of the most elaborate and enjoyable as yet staged here. The pantomime opens with a short prologue, in which Master Ronald Spence (Dickie) and Miss Noreen Spencer (Ciss), in an interview with Santa Claus, showed themselves artists of much promise. Miss Hilda Denton (principal boy), an artist with a winning personality and charming voice, made an instantaneous success her numbers "California," "Jog Along, Jasper," "You're In Love With Everyone," and "Sergeant Percy" calling for several well-deserved encores.

Miss Teddie Butt (Cinderella), a fascinating actress of exceptional versatility, soon established herself a favourite, her number "Plain Jane of the Family" receiving a well-merited encore. She was again heard to advantage in a catchy little duet with Miss Hilda Denton, "From One Till Two."

The Mozelles (Jack and Jill), as second principal boy and girl, danced themselves into immediate popularity, their duet "I Love You," and their song and clever dance number, "I'm Wild About Dancing," making an immense hit.

Miss Betty Le Brocke (Fairy Queen), the possessor of a charming presence and a sweet voice, won all hearts in her rendering of "West of the Great Divide." A strong feature of the pantomime was the comedy work. Messrs. George McNaughton (Baron) and Jock McNaughton (Pickles) kept their audience in one continual roar of laughter, their comedy number "There's a Good Time Coming," followed by a clever eccentric dance, winning rounds of applause, whilst their amusing skit, "Fun in a Cab," convulsed the house. The topical number by the McNaughton Bros. and Frank Varney, "It Ain't Gonna Rain No More," caused much laughter.

Scholey and Scholey (Ugly Sisters), a clever pair of entertainers, added in no small measure to the success of the production, their numbers with the piano "Won't You Dance With Me?" and "Mabel Ran a Teashop" winning several encores, whilst the latest up-to-date "Paris Model" dresses of one of the duo proved the envy of all the ladies.

Frank Varney (Dandini) proved himself an artist of rare merit. For his numbers "Bobbed or Shingled" and "Here's Another Thing," he was recalled several times. With Teddie Butt the pair entertained immensely, with their number "Lucy and Cecil," a side-splitting "stuttering" duet, and the "Woolworth Wedding."

Special praise is due to Malvina (the Court Violinist). She electrified the house with selections from high-class operatic and classical music to modern jazz, and she received treble encores.

Miss Doris Craske (attendant Fairy Queen) acted her part with refreshing grace. A big attraction was the speciality turn by Fred Saker and his "Gaiety Band" the audience demanding insistent encores.

The speciality dancing of the Eight Sparkling Mezelles proved a feature. A clever and sprightly set of dancers, their "Ugo" foxtrot was warmly applauded. The scenery was most elaborate, especially A Woodland Glade. The Fairy Boudoir, in which Cinderella goes to the ball in her illuminated fairy carriage drawn by four miniature ponies. The Ballroom, and Cinderella's Fairy Wedding.

Last, but not least, praise is due to the genial Gaiety conductor, Mr. W. S. Nabarro, whose augmented orchestra helped considerably towards the big success attained.

"PUSS IN BOOTS" AT DUBLIN.

The Dublin pantomime season opened at the Queen's on Dec. 22 with the pantomime "Puss in Boots," presented by Harry Burns, written by Frank Dix and George Wayne, stage managed by Horace Wayne, and with augmented orchestra, under the direction of Fred R. Wyatt. The production went smoothly from start to finish, and reflected the greatest credit on the producer, Mr. Burns. Miss Mabel Reeve (principal boy) proved herself a finished artist with an attractive personality, her various numbers being warmly encored. One of her best numbers was "Honolulu," with her sister, Miss Hester Reeve (principal girl), an artist of exceptional talent and vivacity. They sang several duets, including "You Never Know," "Kentucky," and "Marquetta," the latter number being especially well received. Miss Hilda Harris (Fairy Queen) is the possessor of a fine stage presence and a sweet voice. She received the tribute of an encore for her rendering of "Killarney and You." A feature of the pantomime was the excellent comedy work. Frank Weir (Dame) kept his audience in continual mirth with his number "How's Your Poor Old Feet?" and he and Jimmy Morris (King), in an amusing duet, "Do You Remember?" fairly convulsed the house. He also scored with "Bella" (Rosie), a charming comedienne, in a duet "If You're Irish," followed by a dance which resulted in several encores. The New Macs (Horace and Peny), a pair of knockabout and cross-talk artists, made a great success of their amusing interlude "Having Their Photograph Taken," and a duet "You Can't Fool Around with the Girls," followed by a clever eccentric dance. Fred Wynne (Lawyer), a tip-top comedian, gave valuable support to the comedy side, his number "Riley's Cowshed" being chorused all over the house.

Harry Budd (Puss in Boots) was excellent. His agility as the Cat, coupled with his clever acrobatic dancing, met with well merited applause throughout. Walter Vedale (the Ogre) is gifted with a fine dramatic personality, and his number "Sahara," rendered with a delightful baritone voice proved one of the successes of the production.

Misses Dorothy Maguire (Ogre's Slave), Peggy Melrose (Alan), and Barbette Reed (Ogre's Slave) played their individual parts to perfection.

Miss Lottie Stone's famous Sixteen Dancers danced their way into the hearts of their audience. Their best number, "Dancing Dan," had to be repeated several times. An interesting speciality turn was provided by Iris Holden's "Fantoches," the Wonder Dolls, in "A Child's Dream," their performance proving distinctly clever and original. The scenery and dresses were on a lavish scale, the Old Mill House by the Pond, and the Grand Palace being exceptionally fine. The orchestra was under the direction of Fred R. Wyatt.

"CINDERELLA" AT MARGATE.

Mr. G. Brydon Phillips produced his annual pantomime, "Cinderella," at the Hippodrome on Boxing Day for a run of ten performances. On the opening night the holiday audience showed an appreciation which was an excellent augury of success. Mr. Phillips has gathered together an excellent company, and the producer, Mr. J. Salter has worked well to present a successful show. In addition Mr. Salter is a clever comedian, and plays the Baron with a real sense of humour. The general staging, electrical effects, and particularly the dressing are very good. The story is told on the familiar lines, and the most striking spectacle is the entrance of Cinderella in her electrically-illuminated coach drawn by four Shetland ponies. Miss Rosie Fitzgerald as Cinderella is dainty and pretty. She sings her songs, "Dream Daddy" and "What'll I Do?" charmingly. Prince Florizel is in the capable hands of Miss Nell Leslie. Her songs, "California" and "Why Did You Creep Into My Heart?" pleased the house greatly. Miss Billie Conway as Dandini is smart and captivating, and scored in the tuneful number "When Will the Sun Shine for Me?" Fred Regent and Chas. Cardiff are a good comedy pair as the Ugly Sisters, and the Graham Bros. are comical and clever in their acrobatic feats as the Broker's Men. In the part of Widdles Mr. J. C. Morris is amusing, and sings a pretty duet, "You Never Know," with Cinderella. Miss Constance Risden is a stately and charming Fairy Queen. She is excellent, too, in her song "Sahara," one of the best numbers in the show. The specialities introduced included the Ten Leslie Girls, a clever dancing troupe. Conway and Brookes have a refined old-time duet which is very well rendered. Others deserving of mention are Reginald George as Williams, Ethel Hanson as the Duke of Dalston, and Hill Vera as the Marquis. The orchestra is under the capable direction of Mr. Victor Moore.

"BABES IN THE WOOD" AT NEWCASTLE.

Mr. Thomas F. Convery produced here on Christmas Eve his eighth annual Palace pantomime "The Babes in the Wood," and the initial performance went with a verve and swing that was surprising. It is a really bright twice-nightly show, with never a dull second. Good wholesome fun predominates throughout. The staging is most artistic, the dressing is exceptionally good, and the entertainment also possesses the merit of being well mounted. Of the eleven scenes necessary for the unfolding of the story, the Herring Fair, Mother Hubbard's School, the Luminous Ballet—a delightful piece of staging—Toyland, and the Jewel Palace, glittering with a myriad gems, call for special mention. The principals are all admirably cast. Miss Pep Carson proves a gallant Robin Hood soon establishing herself a popular favourite. Miss Lillian Coran does grandly as Dolly Dimple, scoring greatly with her vocal efforts. As Maid Marian Miss Marie Laye is highly successful, and Miss May Ingham (Fairy Sunshine) and Miss Doris Enisor (Little John) are seen to much advantage. Miss Betty Quinn and Bobbie Kerrigan do admirably as the Babes. The part of the chief robber is undertaken by George Dooran, a comedian full of spontaneous good humour, and whenever he is upon the stage loud laughter is the order. Bud Bennett (the second robber) helps in no small degree in the laughter creating, and Arthur Haines also proves a capital mirth-provoker in the part of Simple Simon. Ginger Armstrong is an exceedingly funny Mother Hubbard, and Chris Kenny does well as the Baron of Eyker. Enjoyable specialities are submitted by the Musical Burglars, the Eight Starletts, and the Sixteen Tyneside Tiny Tots.

"CINDERELLA" AT NEWCASTLE.

On Monday, Dec. 22, Frank E. Franks produced here "Cinderella." The pantomime is booked for a month's stay, and so bright is the entertainment that it should enjoy a highly prosperous run. As a matter of fact, the advance bookings were a record for the house. In addition to producing the pantomime, Frank F. Franks is responsible for the book, and also plays the principal comedy part of Chippy, the Baron's Page. The book adheres closely to the popular fairy story. Special scenery has been painted, and this is of a lavish, and, in many respects, exceptional character. Particularly pleasing is the scene of Cinderella's departure for the Castle in a glittering fairy carriage, drawn by beautiful ponies. No expense has been spared so far as the dressing is concerned, the violet ray effects in the Butterfly scene being particularly noteworthy. A splendid cast has been got together, the principals, one and all, working in a hard and efficient manner. Miss Nora Bancroft makes a sprightly principal boy; and Miss Ivy Luck is dainty and charming in the name-part. The rôle of Dandini is splendidly sustained by Miss Alma Martell; whilst as the Fairy Godmother Miss Jean Boyne wins warm favour. Responsible for the major portion of the merrymaking is Frank E. Franks, who never fails to elicit hearty aughter as Chippy. A native of Tyneside, Mr. Franks scores heartily with his local dialect patter. Miss Helena Ross and Tom Ingleby are highly successful as the Ugly Sisters; and Leonard Ure does splendidly as Baron Hardup. Norman Court and Tony Toner are good as the Brokers' Men.

"RED RIDING HOOD" AT PORTSMOUTH.

"Red Riding Hood" at the Portsmouth Theatre Royal will eclipse all previous records, and is the eleventh pantomime that Mr. Peter Davey has produced in Portsmouth. He has been responsible for no fewer than fifty-four pantomimes in the London suburbs and principal provincial towns. The tale of "Red Riding Hood," with which is incorporated the romance of "Robin Hood," is told amidst a wealth of fantasy, haunting music, and beautiful spectacle. Perhaps the setting that stands out beyond all the rest is Sherwood Forest in Summer, wherein is performed the fairy ballet of "The Butterfly and the Spider." Presented and arranged by Frank Eden and Mme. Judith Espinosa, it is sustained by a corps de ballet, with Mlle. Lorna Jermain as the Butterfly and Mlle. Bettina as the Spider, whilst the corps are all excellent toe dancers. Of the feast of colour which follows is the Great Hall of Huntingdon Castle, where the plans of the wicked Baron are unmasked. In a dream background, Robin Hood unfolds his history, and that of Red Riding Hood, and a modern "Ballet Fantastic" is given. The final spectacle is a patriotic tableau of Britannia surveying her mighty empire. Pantomime has never been served by a cleverer set of comedians. Harry Emeric, the Dame, held his audiences throughout, and his two numbers, "My Day Out" and "Oh! Granny, What Big Eyes You've Got!" will be popular in the streets. Angela Maude, as Tilda, is exceptionally good, and her song, "The Fairy Told Me," is delightful. Violet Feld is all that a principal boy should be, and fills the rôle of Robin Hood to perfection. Sylvia Tress is a petite Maid Marion, and associated with Robin Hood, scores a big hit in the popular song, "What'll I Do?" Phyllis Cardew is exceedingly dainty in the title-rôle, and is a skilful dancer. Mabelle George is Tom Tucker, the Scoutmaster, and sings "Say It With a Ukulele" most effectively. Ernest Langford as the wicked Baron, in collusion with the Dame and Simple Simon, acts a pretty burlesque of "The Grip of Iron." Percy Cahill and Jack Denton, as Simple Simon and Friar Tuck are excellent in their fooling; whilst others in the cast are Clive Rowland (Little John), Ronald Peat (The Wolf), and Irene Selwood (Will Scarlet). The witty lines and lyrics are by Charles Clarke and Arthur Stanley, whilst the music, arranged and composed by Mr. Charles Peters, introduces all the latest successes of the day. The dresses are beautiful. Mme. Walker's troupe of juveniles give finished displays as Boy Scouts and Jack Tars.

"THE MAID OF WOKEY" AT SOUTHEND.

For the second year in succession the members of the Southend Repertory have written and produced their own pantomime, and "The Maid of Wokey," at the Ambassadors Theatre, compares most favourably with that of a year ago. The music is light and tuneful, and some of the dancing is extremely good. The ballet, descriptive of the vanquishing of the flower-sprites by the frost fairies, is especially well done. Edna Ray as Flora dances extremely well in this scene, and does much clever work throughout the evening.

Some wonderfully artistic scenic effects are obtained almost solely by the lighting arrangements, and particularly in Scene I of the second act; the action takes place against a most picturesque background. This play gives the members of the repertory company an opportunity to show their musical talents, and all the principals have pleasing voices. The chorus singing is good, and the ensemble at the end of the first act was especially well received. Miss Josephine Middleton as the Witch is more than successful in her portrayal of the sinister hag who inhabited the "gloomy cavern" in the first scene. Her weird gestures and incantations are given with fine dramatic sense, and to the end she is a character in the true fairy-tale tradition. Little Miss Ruby Jaggers owes much of her charm to the natural and unaffected manner in the part of Rosered, while her voice is clear and her enunciation good. She also renders some dainty dances, and is obviously engrossed in her acting.

Mr. H. Hodgson-Bentley takes the part of Banter, a forester, in a delightfully whimsical fashion, and is responsible for much of the fun. After the appearance of Bruin, the bear (admirably played by Mr. Ralfe Davies), Mr. Bentley's singing of "Music Hath Charms" is very amusing, and the way in which Bruin ultimately succumbs to the blandishments of this modern Orpheus makes the scene one of the most entertaining in the whole production. Mr. Sidney Scott, as Dilwyn, the minstrel, is a romantic and attractive figure, and his vivid costume considerably enhances the appeal made by this character.

Perhaps the finest piece of real acting is that done by Mr. Harold Young as the Joker, since his acting entirely creates the interest of the part. All "Ambassadors" patrons know Mr. Young's clever work in comedy rôles, but as the grotesque and amusing Joker he has made a real hit. His facial play and queer attitudes are most entertaining, and he makes the most of every opportunity to emphasise the quaint behaviour of this modern madhatter. Miss Dorothy Neave as Dorcas, the maid, is demure, and becomes the very incarnation of disconsolate dismay at the loss of her mirror.

Returning to the fairy characters, Miss Stella Friston makes a dignified and charming queen, while her attendants, played by the Misses Lister, Donaldson, Daddo, Arnold, Crane, and Cooke, are graceful and well individualised. The gnomes also are extremely good, Master Donald Marriott again showing himself to be a real actor, his consequential manner being most amusing. Master Cyril Lamb, as Podge Bungles, is also clever; while the other elves, Misses Vera Dickinson, Lulu Harris, Phyllis Newman, and Elsie Ray, are seen in some excellent work. All the dances were arranged and the children supplied by Miss Eva McEwen. Ruby Jaggers, one of her pupils, who is playing the part of Rosered, is probably the youngest leading lady playing in pantomime, having recently reached the age of 12 years.

"FORTY THIEVES" AT READING.

"Ali Baba and the Forty Thieves" is the pantomime produced by Mr. Will Parkin at the Royal County Theatre, Reading, on Boxing Day. The familiar story is retained in its entirety, although many novelties are introduced. There is admirable staging, pretty dresses, lilting music, and a host of comicalities, with all the latest songs, and a company of experienced artists. Jack Darby, who takes the part of Ali Baba, is a bright comedian, who keeps the fun going by his amusing capers. Morgianna, the slave girl, is played in original style by Betty Yorke, who is vivacious and charming. Abdulla, the Robber Chief, is in the capable hands of James Osmonde, who fits the part to perfection, and sings with a powerful tenor voice. Ida Taylor is the principal boy, and takes the part of Ganem in a bright and breezy style. Hasrac and Kasrac, Abdulla's spies and general factotums, are played by Hunter and Bob, comedy tumblers and acrobats of no mean ability. Chris. Salisbury works hard as Neddy, the donkey, and his efforts add greatly to the merriment. Cassim, the uncle who dreams of riches, is ably played by Jack Shackleton. Will Parkin himself is extremely amusing as the Dame, Cogia Baba, and takes his full share of applause. Other parts are all well enacted by Nellie Scorey as Selina, Tess O'Dougherty as Freda, Eric Donoughue as Mustapha, Iris Nichol as Assan, E. Daykin as Kalem, S. Daykin as Hambro, and M. Davies as Proba. A series of clever specialities are introduced by the Pauline Rivers Eight Passandra Girls and Twelve Tiny Tots, the Palmyra Goss Trio, featuring Palmyra, the "elastic lady," Hunter and Bob, Darby and Tess, and the Apollo Male Quartette. The scenery is very effective, the scenes of the Market Square at Bagdad, the Interior of the Robbers' Cave, and the Floral Palace being particularly worthy of notice. Mr. David Crook acts most efficiently as musical conductor.

The singing is exceptionally good. All the most popular songs of the day are introduced, including "Horsey, Keep Your Tail Up!" "It Ain't Gonna Rain No Mo'," "What'll I Do?" "The Day That I First Met You," a "Wood" song, in which the audience take up the refrain vociferously, and many other favourite vocal numbers; and the Apollo Male Quartette give some telling selections which are enthusiastically encored. The delightful juvenile dancing is also a great feature in the performances. The tasteful decoration of the stage is due to Mrs. Simmons, who is to be heartily congratulated on the success achieved since she has been the manageress of the theatre. The pantomime has been such a great success that an extra matinée has had to be arranged for.

"HUMPTY DUMPTY" AT WORCESTER.

Quite a good pantomime story has been evolved out of the nursery rhyme of "Humpty Dumpty," and the production was presented by Mr. Jack Cromo's company with complete success at the New Theatre Royal, Worcester, on Boxing Day. Humpty Dumpty, played by Mr. Billy Roberts, is not the egg-like person who fell off a wall; instead, he is "a real bad 'un," whose evil machinations nearly end in the beautiful Princess being imprisoned in his castle for the rest of her life. But Fairy Happiness and King Brilliant, her lover, arrive in time to rescue her, and everything ends as it should in pantomime.

Miss Dorice Read is a dainty Princess. She has a capital voice, and her principal success was with "I Love You." A duet with King Brilliant, "From One Till Two," is also worthy of much praise. King Brilliant is played by Miss Patricia Kellow, who scored a number of successes in "What'll I Do?" "Why Did I Kiss That Girl?" "Smiling Through," and a duet with Miss Read. Miss Florence Froissant plays the part of Fairy Happiness with charm and dignity, and sings well "Orange Blossom" and "When Lights Are Low." As the Maid of Hearts Miss Gwen Clark is an attractive little person. She appears in a very popular duet with Mr. Billy Martin, the Knave of Hearts, entitled "You Love Me; I Love You," and in two quartets, "All Day Long" and "Why Does a Chicken Cross the Road?" Mr. Martin is a clever fun-maker, and his "I'm Going to Sea" is a great success. The King of Hearts and the Queen of Hearts are a delightfully comical pair. The parts are played by Mr. Jackson Allan and Mr. Monty Biggs respectively. Mr. Allan sings "I Love Kids" and "I Do Love My Little 'Ole Six-room House," and, in addition, appears in a rollicking rendering of "It Ain't Gonna Rain No Mo'" with Mr. Biggs. The latter sings "He Played the Wedding March to Me." The rôle of Demon Malice is ably filled by Mr. W. H. Gatty, whose chief song success is in "I'm Only An Old Rough Diamond." Bessie Leslie's Four and the Eight Mascottes provide some skilful and dainty dancing; and the Antics, in a monkey speciality, are a clever pair. The producer and manager is Mr. Charles Leverton, and the well-trained chorus is under the direction of Mr. Billy Humphryes. Of the ten scenes, The Dismal Swamp, The Enchanted Orange Grove, and Humpty Dumpty's Castle are the most noticeable.

"LITTLE JACK HORNER" AT SALISBURY.

At the Palace Theatre, Salisbury, Mr. Harold Reading is producing "Little Jack Horner" for twelve performances with a tour to follow, and crowded houses on Boxing Day gave it a hearty welcome. The cast includes Trixie Maison as Jack Horner, Duggie Campbell as Johnny Horner, Cissie Douglas as Vinolia, George Millard as Mother Hubbard, Rene Chester as Joy Hubbard, The Bros. Leopold as Crumpet and Doughnut, Ernest Hinton as The Hermit, Harry Rogerson as Judge Bingham, and R. Williams as P.C. Pother. The scenery is very pretty, and has been painted specially for this production by Berre and Brown, of Hastings. Amongst the many popular songs introduced are "Sure As You're Born," "What Big Eyes You've Got," "You Never Know, You Know," "The Moonlight and You," "All Alive and Well," "Riley's Cowshed," and "Our House Will Be All Right." Mr. Harry Mansfield is the able conductor of the orchestra. The specialities include Reeves and Winn, comedy musical act; Herbert Douglas, Spanish and Moorish dances; The Original Leopold and Itt, in an acrobatic act; Harry Rogerson, the Manx Toy Soldier; Cissie Douglas and Duggie Campbell, comedy duo; and Lal Edwards' Musical Comedy Girls.

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THEATRICAL GOSSIP.

"Camilla States Her Case"—Popularity of Palladium Revue—For South Africa.

"Camilla States Her Case."

Following is the complete cast of "Camilla States Her Case," by George Egerton, which Mr. Anthony Prinsep will present at the Globe Theatre to-night (Wednesday):—

Loaring ..... E. A. Walker
Ronald Lanchester ..... George Relph
Anne McCarthy ..... Dora Gregory
Major William Leighton .. George Tully
Emmet N. Tandy .... William Phelps
Violet Leighton ..... Lilian Cavanagh
Lady Sophie Dundas .... Mary Rorke
Major-General Sir John Leighton, Bart., K.C.B., D.S.O. .. C. M. Lowne
Lady Leighton .. Margaret Bannerman
Monty Gordon ..... Ivan Berlyn
Freeman, of Freeman and Freeman ..... Henry Vibart

The play is produced by Stanley Bell.

"The Whirl of the World."

At the Palladium on Monday evening the 500th performance was given of "The Whirl of the World." Over a quarter of a million people have now witnessed the show, and, judging from the number of children at every performance just now, it seems to please them quite as much as the historical Xmas pantomime.

Dame Ellen Terry.

Everyone in the theatrical profession and the public with whom she was always so great a favourite must have been delighted to hear that our most famous actress had been created a Dame Grand Cross of the Order of the British Empire. The inclusion of Ellen Terry's name in the New Year Honours List was more than merited.

Some Tax!

From May 15, 1916, to Dec. 6, 1924, no less a sum than £1,758,000 was paid in Entertainment Tax to the Government in respect of the Moss's Empire Theatres.

For South Africa.

The following artists sailed from Southampton on Friday last, per R.M.S. Walmer Castle, to fulfil engagements with the African Theatres, Ltd., booked by the I.V.T.A., Ltd.:—To play in vaudeville: Jass and Jessie. And to appear in a repertoire of plays, including "Clothes and the Woman" and "The Pelican":—Miss Iris Hoey, supported by the following company: Cyril Raymond, Campbell Gullan, Walter Brodie, Rex O'Malley, Earle Grey, Elisabeth Drury, Joan Vivian Rees, Florence Radcliffe, Margaret Riddick, Lucy Sibley.

"The Street Singer."

Ivan Samson will succeed Harry Welchman in "The Street Singer" at the Lyric Theatre on Monday, Jan. 12.

"The Wandering Jew."

To-morrow (Thursday) evening will be the fiftieth performance of the present revival of "The Wandering Jew" at the New Theatre, and Mr. Matheson Lang's 440th performance of his rôle in London.

Challenge to "The Merry Widow."

Taking advantage of the visit of George Graves and the "Merry Widow" company to Cardiff during their own season there, Harry and Burton Lester challenged the "Merry Widowites" to play them at anything from Rugby to Mah-Jongg. The outcome is a golf match between Harry and Burton Lester and George Graves and Evan Thomas, which will be decided during the present week.

Reandean Play Competition.

The prize of £100 for the best play submitted in the Reandean Play Competition has been won by Howard Peacey with "The Nature of the Evidence."

"Jitta's Atonement."

Mr. George Bernard Shaw has translated the work of Siegfried Trebitsch, one of the most notable of Austrian writers, and a novelist, poet and dramatist who has for years presented Mr. Shaw's plays before Austrian and German audiences, and whose most recent achievement has been the translation of "St. Joan." The play in question is "Frau Gitta's Suhne," which Mr. Shaw interprets as "Jitta's Atonement," and it will be presented by the Partnership Players at the Grand, Fulham, immediately following the run of the pantomime. The piece is described as a "tragi-comedy," and Miss Violet Vanbrugh will play the part of Jitta.

"A Kiss for Cinderella."

Owing to the great success of the revival of "A Kiss for Cinderella" at the Haymarket, the run of "Old English" will be suspended on Wednesday next, and the former piece will thereafter be given at evening as well as afternoon performances until further notice.

Theatre Royal, Middlesbrough.

After being closed for some months the Theatre Royal, Middlesbrough, was reopened last week. It has been completely redecorated and reseated, and is now one of the most comfortable theatres in the North. Under the management of the North of England Cinemas, Ltd., with Mr. Thos. Thompson chairman and managing director, the company are looking forward to a prosperous season. They opened with the engagement of the Millane Stock Co. in a series of famous plays, the first of these being the thrilling spy play, "Seven Days' Leave," which was enthusiastically received by large audiences.

Interlude Players' Matinée.

At the New Theatre on Tuesday, Jan. 20, at 2.30, the Interlude Players will give a special matinée in aid of the Extension Appeal Fund of the Elizabeth Garrett Anderson Hospital. The programme will consist of two plays—"Mr. Studley Revokes," a farcical comedy in three acts by J. Smith Wright, and "Cats' Claws," a one-act play by Gertrude Jennings. The casts include Morton Selten, Martin Lewis, P. Perceval Clark, Jack Raine, Frederick Burtwell, J. Smith Wright, Doris Dean, Margaret Scudamore, Kathleen Stuart, Alison Ramsey.

C. V. France in "White Cargo."

C. V. France will succeed Horace Hodges as the doctor in "White Cargo"—now in its ninth month at the Playhouse Theatre—on Monday next.

"The Creaking Chair."

"The Creaking Chair," at the Vaudeville Theatre, reached its 200th performance on Saturday evening.

The Phœnix.

The Phœnix will give performances of John Dryden's "The Assignation; or, Love in a Nunnery," at the Aldwych Theatre on Sunday evening and Monday afternoon, Jan. 25 and 26. Mr. Allan Wade will produce. Details of the cast will be announced. Particulars of membership can be had of the secretary at 36, Southampton-street, Strand.

Theatre Royal, Birmingham.

In connection with the 150th anniversary of the Theatre Royal, Birmingham, an official Souvenir has been published in which the history of the theatre has been recounted by Mr. R. Crompton Rhodes. The annals of this "house of many memories" make a very interesting review, embellished with copies of old playbills and gravure prints of former stage celebrities. The volume is moderately priced at 2s. 6d., and the proceeds are in aid of the General and Queen's Hospitals in Birmingham.

Shakespeare in Stockholm.

As a result of the production at Drury Lane, Mr. Basil Dean has been invited to produce "A Midsummer Night's Dream" in Stockholm.

Academy of Dramatic Art.

On Monday a matinée was given at the "Q" Theatre by the students of the London Academy of Dramatic Art, 59, Finchley-road, N.W.8. Miss Sybil Thorndike, who acted as judge, awarded the Academy's Gold Medal to Miss Constance Foljambe, the Silver Medal to Miss Tilly Fox, and the Bronze Medal to Miss Jenny Winfield, and honourable mention to the Misses Cohen, Firk and Willis. Miss Thorndike considered the standard of acting good, and that there was good spirit in the work, together with originality and good characterisation.

Next "Q" Production.

The run of "The Young Person in Pink," in which Miss Sydney Fairbrother has been playing her original rôle at the "Q" Theatre, terminates next Monday. On Tuesday, the 13th, "A Message from Mars" will be revived at the theatre for two weeks, the cast including Dorothy Dix, Mrs. Arthur Whitby, Terence O'Brien, Edith Harley, Cyril Nash, Eliot Makeham, H. A. Saintsbury, Robert Crosby, Delia de Leon, Laura Walker, Alexander Field, Beatrice Lewisohn, Cecil Cameron. The play will be produced by Milton Rosmer.

"The Young Person in Pink."

Mr. Barry O'Brien is sending out a tour of "The Young Person in Pink," the comedy by Gertrude Jennings, opening at the Theatre Royal, Brighton, on Jan. 19, to be followed by Golders Green, Oxford, New Brighton, Manchester, Aberdeen, Glasgow, Blackpool, Leeds, Eastbourne, &c.

Mr. O'Brien has engaged a strong company headed by Sydney Fairbrother and Joyce Carey in their original parts, with Frederick Cooper in the part originally played by Donald Calthrop. The whole production from the Adelphi and Criterion theatres will be travelled, and Miss Carey's dresses will be by Reville's.

"On the Dole" Company.

Mr. Thos. F. Convery entertained his No. 1 "On the Dole" company to dinner at the Golden Lion, South Shields, on Boxing Night. Mr. and Mrs. Convery were unable to be present, but Master Bobbie and Miss Convery attended, with Mr. Arthur Mertz and Captain Nicholls (the Empire manager) and his wife. Mr. Albert Burdon, the principal comedian, proposed the toast of "The Guv'nor," and in reply Master Convery read a letter from his father wishing the company further success.

BIRTHDAYS OF THE WEEK.

Many Happy Returns to—

G. Conquest, Friday, Jan. 9.
C. Proctor, Sunday, Jan. 11.
Haidee Wright, Tuesday, Jan. 13.
May Lillian Levey, Tues., Jan. 13.
Grace Lane, Tuesday, Jan. 13.
Dolly Harmer, Wednesday, Jan. 14.
Robert Loraine, Wednesday, Jan. 14.
Dennis Eadie, Wednesday, Jan. 14.

"YOU AND I."

At the Little.

Comedy, in Three Acts, by Philip Barry. Presented by Mr. Lionel Asprey at the Little Theatre, on Tuesday, Dec. 30.

Veronica Duane ..... Nora Swinburne
Roderick White .... Robert Mawdesley
Nancy White ..... Margaret Moffat
Maitland White ..... Gerald Ames
Etta ..... May Ward
G. T. Warren .... Michael Sherbrooke
Geoffrey Nichols ..... Tristan Rawson

It has been announced that this comedy is a Harvard University Prize Play. It is fairly safe to assume that the author, Mr. Philip Barry, is a young man, not only for that reason, but from the fact that the dialogue of the two young people in "You and I" is naturally and amusingly written, whereas the older characters have parts that are stilted and prosy. Mr. Barry can be entertaining enough in depicting the juveniles that he knows and understands, for they express themselves colloquially and convincingly; their parents talk quite otherwise. Even the most popular of novelists would hardly indulge in such flowery language as is given to Mr. Nichols in this play, nor, we imagine, would a wife refer to her twenty years of marriage as "our's the tamed and settled life." It is youthful, too, to leave the audience wondering what is to become of the pretty maidservant. Her employers foster her desire for improvement by correcting her accent, and providing such becoming dresses that one of their guests starts a charming flirtation, later dropping the girl when he discovers that she is a servant. This incident struck us as a trifle caddish. In any case, the ends needed tying up before the finish of the play.

All of which is a great pity, for Mr. Barry has an idea for quite a good play. One of the characters puts the case in the phrase, "Most men live lives of quiet desperation," which is a fairly concise way of saying that most people put a great deal of praiseworthy and patient effort into making a success of a job that is not their true metier. Maitland White (who is throughout the three acts very provokingly and rather sentimentally called "Matey") wanted to be a painter. At the age of twenty he also wanted to marry the delightful Nancy, so he gave up his artistic ambitions to become a prosperous soap manufacturer. History repeats itself when the play opens and his son "Ricky" announces his intention of abandoning his promising career as an architect in order that he could marry the equally delightful Ronny Duane, who lives next door. So after some sensible heart-searchings it is decided to let Ricky go into the business, and that the father should try his painting for at least a year. The pretty maidservant, Etta, is to be his model, and Nancy will take over the dusting and have great fun economising. Nine months later "Matey" has painted a portrait of Etta which pleases him exceedingly, but which one gathers is not a great work of art. It is submitted, surreptitiously and anonymously, to a gathering of rich collectors, and the exciting news arrives that it has been sold for a good sum. Later it is, ironically, discovered that it has been purchased to be used as a poster for the soap business, and after this blow to his artistic aspirations "Matey" decides to take over the management of the advertising department at a salary so enormous that it will allow him to give his son his two desires—the charming Ronny and his training in Paris.

In a very good cast Miss Nora Swinburne and Mr. Robert Mawdesley came out best as the young people, Ronny and Ricky, because their parts were written for human beings and not puppets. Miss Swinburne's acting in the scene in which she decides to give up her lover so that he can continue his studies was finely sensitive, and Mr. Mawdesley's performance was fresh and interesting throughout the play. Mr. Gerald Ames was unable to infuse much life into the part of the father; Miss Margaret Moffat did all that was possible as the mother, and Mr. Tristan Rawson had an impossible task as the sententious novelist. Mr. Michael Sherbrooke made his vital personality felt in the small part of Mr. Warren, the head of the soap business. Miss May Ward made a clever little study of the maidservant with aspirations to gentility.

The play was produced by Mr. Sewell Collins.

"CHRISTMAS REVELS"

At Pier Theatre, Eastbourne.

In this bright and sparkling show Mr. Felgate King has produced an entertainment full of colour, movement and music. The company includes the handsome and dashing Miss Elsie Mayfair, Mr. Bromley Carter, Mr. Milton Stanley, Master Geoffry Boret, Miss Gladys Holliday, and the Misses Olive Bowdidge, Sheila Ritte, Maisie Thomas, Effie Weston and Violet Sawada.

Mr. Felgate King himself is chief of the laughter-makers, and Miss Mayfair, besides being responsible for the ensembles and dances, has much to do with the success of the "Revels" by singing and dancing, and the infectious gaiety of her manner. Her song with the Mayfair Quartette, "Get That Joyous Feeling," was received with rapturous applause, as was the "Up-to-date Nursery Rhyme." Needless to say, she got the whole house singing in "It Ain't Gonna Rain No Mo'." Mr. Milton Stanley's sympathetic tenor voice was heard to great advantage in the delightful song "You Never Really Cared."

The scene "Oh! Mr. Santa Claus," in a really beautiful setting and with a haunting melody, was one of the hits of the evening. Another amusing and witty scene was "Tea Table Tattle," in which Bromley Carter, Milton Stanley and Felgate King appeared.

Miss Effie Weston's songs "Down Vauxhall Way" and, with Milton Stanley, "Little Brown Cottage," were splendidly rendered, and encores had to be conceded. Bromley Carter's droll stories added to the fun of the evening, and Miss Gladys Holliday's rendering of "Dancing on the Green" was vigorously encored.

As a thoroughly enjoyable show of clean, bright humour, "Christmas Revels" is making a tremendous appeal to the good people of Eastbourne.

MATHESON LANG
In "The Wandering Jew" at the New Theatre.

"THE FAIRWAY."

Comedy, in Three Acts, by Noel Scott and Auriol Lee, adapted from "Une Faible Femme," by Jacques Deval. Presented by the Repertory Players at the New Theatre, on Sunday, Jan. 4.

Hired Waiter ..... Frank V. Leveson
Madame Sézéros ..... Olga Slade
Arlette ..... Muriel Alexander
Jacqueline ..... Nadine March
Guest ..... Ewart Scott
Baronne de Claches .. Margot Sieveking
Baron de Claches ..... Algernon West
Max ..... Kenneth Kent
Serge ..... Raymond Massey
Spadelli ..... Guy Pelham Boulton
Lady Guest ..... Grizelda Hervey
Journalist ..... H. G. Stoker
Jean ..... Aubrey Mather
Pacome ..... Olive Johnston

Arlette, an engaging young widow, is in a dilemma, for she is adored by two young men—both fast friends—named Max and Serge. The trouble is that she loves them equally well. If she chooses one the other sweeps her off her feet a few minutes later. The hostess at the opening ball advises her to accept the one that enters the room first, and, of course, they both come in together. A little later the poetic Serge rhapsodises so eloquently about the moon that Arlette is apparently conquered, but Max arrives on the scene and insists that the three of them shall go off in his car to see the sunrise at Fontainebleau.

The next act is Max's turn, and there is a passionate, rather originally arranged, love scene, which ends in the young man giving up an important fencing match so that he could dine with Arlette à deux. Has Max been accepted? Apparently not, for in the final scene Arlette discovers the broken-hearted Serge packing up for Scotland. She has found out that she doesn't love Max after all, and Serge is only too willing to marry her, even though he believes she had been his friend's mistress. As a matter of fact, she had not "yielded" to Max, but to let each of them assume that she had given herself to the other was to be the test of their love. Max had failed because, when it was applied to him, he had gracefully declined the engagement. So Serge and Arlette decide to get married in Dieppe and then go off to Scotland together.

"The Fairway" would have been more amusing if it had been treated entirely as a farce. As it was, the play hovered for two acts between farce and comedy, and then settled down to something like a straightforward drama. It is very witty in spasms, but there were some very dull patches. Several of the characters seemed to be entirely unnecessary, and, in particular, we see no reason why the English adapters should have retained the waltzing, soliloquising waiter who opens the play.

But one or two of the side-issues were well managed, and, indeed, gave opportunities for some bright acting. That clever young actress, Miss Nadine March, excelled as a young minx of eighteen who is unashamedly in love with Max, and pursues that eligible young man relentlessly. Miss Margot Sieveking, too, gave a delightfully mannered performance as a languid Baroness who doted on Serge. The best performance came from Mr. Kenneth Kent, who played Max with an impetuosity and flair that gave the play some of the pace and lightness that was not otherwise too evident. It was a very easy, graceful piece of acting. Mr. Raymond Massey as Serge hardly suggested the poet in the character. He put a good deal of sincerity into the last act, however. Miss Muriel Alexander, although not ideally cast as Arlett, had some charming moments in the sentimental scenes, and played with a good sense of the comedy of the part throughout the play. A clever little sketch of a foolish old Baron was given by Mr. Algernon West, and some clever work came from Miss Olga Slade, Mr. Guy Pelham Boulton, Mr. Ewart Scott and Mr. Aubrey Mather.

The play was produced by Mr. George de Warfaz.

"IN THE NEXT ROOM,"

At the Alexandra, Stoke Newington.

This thrilling plot, written round the cabinet with its secret drawer, death-dealing poison spring, diamonds, and incriminating letters, is admirably sustained by the company engaged for this Dee Cee tour. The principal character exhibits Clifford Marquand's versatility as the crook who masquerades as a French art dealer and a bogus detective. The play has the rare advantage of giving each performer an opportunity. A. G. Hunter as Parks, the Scotch butler, is quietly but irresistibly humorous; Fletcher Lightfoot, in Philip Vantine, the connoisseur, is an elegant and refined character; Haddon Mason as James Godfrey, jeune premier and amateur detective, convincing and natural; Douglas Cecil as Rogers, Walter Wallis as Inspector Grady, and Messrs. Ashley and Hyde have been well selected for their several rôles. Stella Francis is a delightful Lorna Webster, and the story is equally well served by Sylvia Norris and Valentine Clemow.

Frank E. Franks.

The fact that previous records for advance booking for the pantomime at the Hippodrome, Newcastle, have been broken, reflects great credit upon Frank E. Franks, whose production of "Cinderella" has proved a triumphant success. The scenic effects are wonderful, and it is not surprising to hear that after the opening performance he was approached regarding next season.

"BY THE WAY."

Mr. Jack Hulbert's Revue.

Mr. Jack Hulbert's revue, "By the Way," which was seen for the first time in London on Boxing Day at the Golders Green Hippodrome, is as gay, witty and bright as anything we have seen lately. There is a first-rate company, which includes Mr. Hulbert, Miss Cicely Courtneidge, and Miss Betty Chester. The show is attractively set and beautifully dressed, the music is above the average in tunefulness, and there is one song, "Nothing Ever Happens to Me" (by Philip Braham and Ronald Jeans) which might easily become the rage.

The book is the strong point of "By the Way," for there are three or four sketches that for wit and opportunity are extremely good. The best thing in the revue is the broadcast drama, "The Elopement," as it is played in the wireless station with Mr. Hulbert as the property man. It is a brilliant idea, cleverly worked out and played. "The Word," which has just been introduced into the show, is a triangle problem with a very amusing "cross-word" denouement, and cleverly acted by Miss Chester, Mr. Charles Courtneidge, and Mr. Hulbert. "Honeymoon Hall" is rich in the chances it gives to Mr. Hulbert and Miss Courtneidge, who give remarkably well-observed studies of a middle-aged honeymoon couple at a boarding-house. In another scene Miss Courtneidge appears as the flower girl in a little incident called "The Great Belief." It was a tender and graceful piece of acting, which held the house spell-bound by its beauty.

Miss Chester excels in her burlesque studies of various types of vocalists. The choral effort—a football oratorio—was also delightfully funny and invigorating, and Mr. Harold French, Miss Babs Valerie, and Miss Dorothy Hurst make the most of a neatly written song called "Don't Tell Mother."

Other artists who shine in the revue are Mr. Eddie Childs (a wonderful dancer), Miss Celia Glynn, Mr. Charles Courtneidge, Miss Winnie Mayern, and Mr. A. Goodman. There is a pretty chorus, and the dances and ensembles are attractively arranged.

ADAIR WOUNDED FUND.

Miss Gladys Cooper was present at the 100th Sunday entertainment of the Adair Wounded Fund on Sunday at the New Scala Theatre, and distributed the prizes in the lucky draw. It was amusing to see Miss Cooper present to the winners such homely gifts as a nightshirt and a vest. When it came to handing over a case of oranges, Miss Cooper had to seek the aid of Mr. Rex Harold ("Tubby"), who was M.C. for the afternoon. "Tubby's" remarks in introducing the various artists were much enjoyed. There was one disappointment—the non-appearance of John Henry and Blossom—but a very efficient deputy was found in Clown Argo, whose imitations gained him rounds of applause. Wilkin and McGowan, in their marionette act (with Miss Doris Pedelty "at the piano") opened the programme, and Charles Coborn followed with "The Man Who Broke the Bank at Monte Carlo" and "Two Lovely Black Eyes," the choruses of which were speedily taken up. Miss Constance Seymour's dances revealed her as a well-trained exponent. Miss Elsie Steadman (assisted by Mr. Alan Piggott) was a great success in her "Servant Girl," "Puff, Puff," and "Ideal Home" numbers; Thorpe Bates sang beautifully "The Bedouin Love Song," "Drake's Drum," and "Passing By." Will Gardner, as a schoolmaster teaching history, caused roars of laughter, as did Will Kings in his burlesque drama pantomime act. Grace Ivell and Vivian Worth rendered in fine style "Marcheta," "Chili Bom Bom," and "Kentucky." Eric Ross and Ida Williams got plenty of fun out of a horse-ride burlesque, and scored in a topical skit, "When the Last Black Cloud Goes By." The large audience were reluctant to let Stanley Kirkby and Harry Hudson go, so popular were these two. They sang in their own inimitable way "Tell Them They're Beautiful, They Love It," "Epitaphs," "All the Best Looking Girls Get the Worst Looking Men," and "Married Men's Blues." The Misses Winifred Allan, Evelyn Clifford, Nora Drake, Winifred Mansfield, Gladys Merredew, Mollie Seymour, and Edith Skinner rendered "Song Memories," and the audience joined in heartily.

MISS LENA ASHWELL AT WATFORD.

Although the Lena Ashwell Players are now in their third season at Watford it was not until Saturday last that Miss Ashwell had herself appeared in any of the plays. The crowded and enthusiastic audience gave the gifted actress a tremendous reception, and at the close of the evening she was presented with a beautiful bouquet by Captain Bell, president of the local branch of the Friends of Players. The play presented was St. John G. Ervine's "The Ship." Miss Ashwell gave a charming and impressive portrayal of an elderly lady, old Mrs. Thurlow. She was splendidly supported by Frederick Leister as John Thurlow (a shipbuilder), Katie Johnson as Janet (his wife), Clive Wood as Jack (their son), Daphne Heard as Hester (their daughter), and Philip Reeves as Captain Cornelius; George Norwood played the part of Geofrey Dunlop, and Joan Handfield that of the maid.

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THE DRAMA IN AMERICA.

"Artistic Temperament"—"The Little Clay Cart"—"The Man in Evening Clothes"—"Close Harmony"—American Stage Diction.

(FROM "THE ERA" SPECIAL CORRESPONDENT.)

NEW YORK, December 13.—"Artistic Temperament," a comedy in three acts, by Thomas P. Robinson, is the new attraction at Wallack's Theatre, formerly known as the Frazee. There are four characters, namely, Archie Stanwood, a novelist; his wife, Helen; Professor Edwin Howard, and his fiancée, Alice Huntingdon. Stanwood is a young and successful author, who uses his friends and their emotions as models for the characters he puts in his novels. The dialogue is studded with allusions to "the psychology of the male," "our other selves," "the inscrutability of women," and the jargon of the newly intellectual. Professor Howard and his fiancée are the guests of the Stanwoods. Alice Huntingdon is a spinster of uncertain age, who has managed to snare the professor. The latter regrets having given his word, and after a quarrel breaks the engagement. The spinster has feared that something of the kind would happen, and so has the novelist, who has been watching the affair with professional interest. Having served as a model for the writer of fiction, the lady demands that he pose as her lover in order that she may win back the reluctant professor. The novelist does so, and they find themselves really in love as a consequence of their realistic acting. Then the novelist's wife becomes jealous, the professor warms up again to his fiancée, the novelist is shown to have been carried away by his zeal for professional research, and, in short, everything works out all right in the end. Donald Foster as Stanwood, Elisabeth Risdon as Mrs. Stanwood, Gail Kane as the spinster, and Austin Fairman as the professor realise all the possibilities of their respective rôles.

"The Little Clay Cart."

This is a Hindu play in eight scenes, translated from the Sanskrit by Arthur William Ryder. It has just been produced at the Neighbourhood Playhouse, and has received high praise from the reviewers. The play is based on the escapades and dramatic incidents in the life of Vasantasena, a courtesan. It changes from comedy to tragedy with remarkable skill, and is particularly rich in its characterisations. Between Vasantasena and Charudatta (Ian Maclaren), a poor but pious and virtuous Brahmin merchant, there exists an enduring love that triumphs at the end of the play after many trials and tribulations have been experienced by the lovers. The action of the play takes place in the city of Ujjayini and its environs. Among the incidents shown are the flight and pursuit of Vasantasena to her lover's house, an interchange of bullock-carts, in one of which the heroine is concealed, a murder, a trial, and an interrupted execution. Throughout the performance there is an accompaniment of Hindu music by native musicians. The play has scored an artistic and popular success. It is supposed to have been written by King Shudraka between the fifth and tenth centuries.

"The Man in Evening Clothes."

Henry Miller is appearing as Count de Lussange in this three-act comedy at his own theatre. It tells the story of a wealthy Parisian who runs through his money and finds the bailiffs at his door. Under the law he is allowed to retain one suit, and he chooses his evening clothes. In his pocket he has only eight sous. With an equally impecunious friend he visits a restaurant and fishes for an invitation to dine. His wife, from whom he is separated, happens to be in the restaurant, and after he has been trapped into ordering a big dinner and is in danger of arrest his wife pays the bill. In the last act he is a ticket-taker at a theatre. His wife, whom he really loves, and who loves him, is touched by his downfall and they become reconciled. The play was translated by Ruth Chatterton from the French of André Picard and Yves Mirande. Mr. Miller plays the Count with his usual aplomb and has the support of an excellent company that includes Carlotta Monterey, Reginald Mason, John L. Shine, Grant Stewart, Marjorie Gateson, Leonard Mudie, and Marjorie Wood.

"Close Harmony."

At the Gaiety Theatre this three-act comedy by Dorothy Parker and Elmer Rice is the current attraction. The story concerns the attempted revolt of Ed. Graham, a discouraged and henpecked suburbanite. His neighbour's wife is not happy with her husband, and the two misunderstood souls find themselves in close harmony. They plan an elopement, but Graham's courage fails him at the last moment, and the pair relapse into the distasteful but safe monotony of their respective homes. The play is peopled with interesting and amusing characters, the small things of life, both irritating and comforting, being pictured with photographic accuracy. The outstanding performance is James Spottswood's embodiment of Ed. Graham, and the best scene in the play shows Graham's lady friend next door singing sentimental songs at her piano while he accompanies her on the mandolin that his wife will not allow him to play in his own house.

The laying of the cornerstone for the Theatre Guild's permanent home, the Guild Theatre, in West Fifty-second-street, with addresses by the Governor of New York and other notables, was a milestone in the history of the American stage. The list of plays to be produced there includes "Cæsar and Cleopatra," Eugene O'Neill's "The Fountain," John Howard Lawson's "Processional," Alan Monkhouse's "The Conquering Hero," and Herman Hijermans's "Eva Bonheur."

Leo Ditrichstein, who is almost as well-known here as a playwright as he is as an actor, has announced his retirement from the stage, and is going to Italy to live. Mr. Ditrichstein says he prefers Europe to America as a place of residence because this country seems to provide no place for a man of leisure. One of his greatest successes was scored in a play that was partly of his own authorship, "The Great Lover." Other plays of which he is author or part-author are "The Concert," "The Phantom Rival," "Are You a Mason?" and "Is Matrimony a Failure?" He was born in Hungary, and made his first New York appearance at the Amberg Theatre in 1890.

The Actors' Equity Association has been congratulated in a resolution passed by the Lord's Day Alliance of the United States, and the Alliance has expressed its appreciation in the resolution of Equity's attitude in "saving Sunday for the actor."

Walter Hampden has been awarded a gold medal by the American Academy of Arts and Letters for good diction on the stage. Robert Underwood Johnson, one of the moving spirits of the American Academy in the founding of the award, said: "No one who has attended the theatre even casually can have failed to remark the difficulty in understanding the text, even sometimes when sitting within the first ten rows of the orchestra. There is a certain false theory of realism which insists that actors representing a scene in a drawing-room should talk as people do in such circumstances. This results in a perfect comprehension by the actors of what each is saying, but the audience in general is often left sadly in the lurch."

George Jean Nathan, on being asked to express his views on American stage diction, said: "Well, there is a certain amount of mumbling. But then, since so many of the plays produced are so bad, one might almost say that at times mumbling by the actors is a sign of awakening intelligence on their part. My chief criticism, however, is this: the strain of American actors to speak precisely is sometimes so unnaturally intense that the result is a deplorable failure."

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NEW YORK, Dec. 20.—Not for many years had that ingratiating comedian, Raymond Hitchcock, appeared in a play without music until he opened at the Apollo Theatre in a three-act comedy by William A. Grew, entitled "The Sap." In the first half of the play there seems to be little action, but with Mr. Hitchcock in evidence as a ray of unappreciated sunshine, the proceedings are sufficiently interesting and amusing. He impersonates Bill Small, who has no desire to work, being a man of "big ideas." After his wife's relatives have provided him with food and shelter in Elgin, Illinois, Bill discovers that his low-salaried brother-in-law and the cashier of the bank are defaulters who have fallen into Chicago's bottomless wheat pit. Thereupon the resourceful Bill makes a proposition. He tells them they are "pikers" to steal only thirty-two thousand between them, and if they will steal fifty-thousand more for him and give him a week to get away, he will take the blame for the whole robbery. Of course, in the last act Bill returns almost a millionaire. He, too, has speculated in wheat. By doing every day exactly the opposite of what his brother advised him to do he has accumulated a fortune. So he buys the bank in time to shield the defaulters.

"The Mongrel."

This three-act play from the German of Herman Bahr has been adapted by Elmer Rice, and is now running at the Longacre Theatre. Mathias, the central figure of the play, is represented by Rudolph Schildkraut, and he presents an interesting character study, but when he is absent from the stage the play seems somewhat dull. Mathias is a slow-witted old road mender, whose beloved dog has been shot by the Forester. The latter is summoned before the Justice, and he comes with his daughter Marie. He agrees to recompense Mathias in money. The Justice is in love with the Forester's daughter, but she is set against marriage and love because of her dead sweetheart, old Mathias's son, who has languished and died in prison during the slow course of law. Time goes on, there is a feud, and old Mathias will not take money. He wants an eye for an eye and a tooth for a tooth. He wants the Forester to lose the thing that is dearest to him as he has taken away the thing that was dearest to Mathias, his only companion. So Mathias tries to strangle the Forester's daughter, but weakens and falls. She recovers, she hides the secret of the attempted crime, the Justice aids her, and the curtain falls on hopes of happiness for the two. Ernita Lascelles as Marie, Alice Belmore Cliffe as the Aunt, John F. Hamilton as Lois, and Peter Lang as the Priest play their parts well.

"Princess April."

Tessa Kosta's singing is the most enjoyable feature of this three-act musical comedy at the Ambassador Theatre. Her best number is "Tantalising April," and this is bound to become popular. Other songs that go well are "Dreamy Eyes," "The Love Cock," and "When Knights Were Bold." There is a love story in which the principals are a blue-blooded youth, and an actress called April Daly (Miss Kosta). Harry Allen, as her Irish father, makes a resounding hit when he sings "An Irish Rose for Me." Dorothy Appleby, who has a "cute" personality and a babe-like charm, makes much of a light comedy rôle. William Cary Duncan and Lewis Allen Browne adapted the piece from a magazine story by Frank R. Adams. The lyrics and music were written by Carlo and Sanders, authors of "Tangerine."

"[illegible]," a comedy in three acts, by F. Tennyson Jesse, has just been produced by Charles L. Wagner and Edgar Selwyn at the Henry Miller Theatre. Helen Hayes has the rôle of Dinah Partlett and revels in it. Delightfully arch and engaging, she wins the audience completely. Sidney Blackmer is excellent as Tony Blunt, and Beryl Mercer is very droll as Pinsent, the lady's maid. Edward Eliscu's impersonation of the Spanish waiter is very well done, and Percy Ames as the seasick Silent Passenger contributes an amusing sketch. The piece was enthusiastically applauded on the opening night.

"The Way of the World" was recently produced for the first time in America at the Cherry Lane Playhouse in this city. The presentation of Congreve's comedy was doubtless inspired by the success of the London revival last year. Gertrude Bryan appeared with success as Mistress Millamont.

New York theatrical managers are likely to take action against what is regarded as the serious and growing menace of radio entertainment. L. Lawrence Weber, secretary of the Managers' Protective Association, has brought the matter before the Actors' Equity Association, calling attention to the present situation, whereby potential audiences are enabled to hear over their radios entertainers and material that at the same time are being presented for box office patronage.

"I believe," said Mr. Weber, "that a notice should be sent to all members of Equity calling attention to the fact that when they make a contract with a manager calling for their exclusive services they must not accept cabaret, picture, radio, or any other form of employment without the written consent of the manager."

Mr. Gillmore intimated that for the time being an attempt would be made to meet the situation by the issuance

(*Continued at foot of next col.*)

(*Continued from preceding col.*)

of such a notice as the one suggested by Mr. Weber.

The Equity Players, hereafter to be called the Actors' Theatre, will present five dramas during the present season, of which four will be of American authorship. The fifth will be a play that has enjoyed success on the London stage. A revival of a classic old comedy will crown the season's activities in the spring. The organisation will also give a series of matinée performances of modern masterpieces.

"MOTHER GOOSE."

(*Continued from page* 1.)

Dan Leno. Early in the Drury Lane pantomime of 1902 he was thrown out of a cart drawn by a pair of donkeys in a collision with a car, and turned out of doors by his cruel landlord, Fred Emney. Then, to quote "The Times":

The advent of the Goose with the Golden Eggs raises Mr. Leno to sudden affluence, and provides him with a long velvet train, which, as those who know him will expect, proves a source of considerable embarrassment. After making an after-dinner oration in his best style, he goes a-hunting, and puts his horse (apparently the two donkeys amalgamated) through the complicated movements of *la haute école*. Boundless wealth and the pleasures of the chase are his; but still he is not happy. He desires the gift of beauty. His face, he groans, has always stood in his way. Even the faithful goose (whose name is Priscilla) cannot bear to look upon it. So he resolves to change it, and, with the aid of an obliging demon, he decomes a nymph. Mr. Leno as a nymph, in flaxen curls and gauzy drapery, "beggars description."

Jay Hickory Wood was the part-author of that very successful pantomime. He is also part-author of the Wylie-Tate version of "Mother Goose," which was highly approved at Liverpool last Christmas, and has now come to the London Hippodrome. Shaun Glenville undoubtedly gives a good account of the heroine, even though he has to step in the shoes of the mightiest makers of laughter. And, as at Liverpool, Fred Conquest plays the Goose, which was described last year as "a wonderfully clever piece of work, for it danced and played comedy in such a fashion that the audience simply roared with laughter."

The Demon "Hokee Pokee."

Fantastic pantomime creatures are, of course, the hereditary gift of the famous Conquest family, beginning with Benjamin Oliver (1805-72), and being brought up-to-date by the George of the fourth generation, who played "Amelia Jane, the Goose," in a pantomime two years ago. George Conquest, the son of Benjamin Oliver, and grandfather of George Conquest, junr., was a marvel of ingenuity when transformed into monsters. As Hokee Pokee in "Hokee Pokee, the Fiend of the Fungus Forest; or, the Six Links of the Devil's Chain"—his last pantomime at the Grecian in 1879—he appeared as a demon with glittering fans springing from his limbs, and opening and closing at will; as a vampire bat with glaring eyes and monstrous wings which, when spread, presented a most formidable appearance; and as a porcupine, armed with a multitude of quills, which were not slow to stand on end when the beast, in order (so it was said in "The Era" at the time) to keep Shakespeare in countenance, showed that it was naturally of a fretful disposition. The porcupine was the work of three years, and was composed of over two thousand five hundred separate pieces, each piece having a mechanical movement.

Pantomime Families.

This master of pantomime art taught his secrets during twelve seasons at the Surrey to his son, Fred, who gained his greatest dramatic success in his father's famous part of Zacky the Monkey in "For Ever." Arthur Conquest, his brother, has played dogs, cows, and parrots, &c., since he gave us, at Drury Lane, in 1906, a thrillingly real impersonation of the Old Man of the Sea in "Sinbad the Sailor." Such performers, who have pantomime "in their blood," are more valuable at Christmas than the brightest stars of variety. Another instance is provided by the Lupinos, who for two centuries have been engaged in the amusement industry, and for most of the time have belonged to the harlequinade. Barry Lupino is now in "Jack and Jill" at Leeds, and in the same show is Dan Leno, junr.

But this is a digression. We must return to "Mother Goose" to show how Fred Conquest's part originated. The first bird appeared in a pantomime nearly two centuries ago, when a harlequin transformed himself into an ostrich. At Covent Garden, a hundred years back, the part of the Goose was comparatively unimportant. All the same, it was celebrated in a topical song. After Dibdin's show had brought in a profit of more than twenty thousand pounds, a singer, dressed as a yokel, described in a ballad how wonders, for certain, they never would stop, how the stage was transformed to a poulterer's shop, how these fashions of Lunnon seem queer to a clown—"Once the town pluck'd the goose, now a goose plucks the town." Then he added that he knew about corn and potatoes and peas, and bullocks and such like, and turkeys and geese, but "I never yet see'd, till in Lunnun, I tell 'e, a goose walk about with a boy in his belly."

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WEDNESDAY, JANUARY 7, 1925.

UNDISCOVERED VARIETY STARS.

COMPLAINTS have been frequent during the past year that there are not enough top-liners in British vaudeville to go round, and no method of recruiting. The shortage of stars is attributed partly to the fact that many well-known acts have found offers more attractive abroad, and partly to the circumstances that American artists require higher salaries than English managers are prepared to pay. But the chief reason given for the lack of stars is that as personalities fall out no means are provided for others to take their place—in other words, that there is no nursery for stars.

Existing Source of Supply.

We wonder, however, whether the existing sources of supply have been fully tested? There are numberless acts going about the country who, if given a proper chance, would make good their claim to top-line positions. Cabaret promoters are more discerning, and are constantly picking artists from the halls and putting them on at hotels and galleries where they are ecstatically welcomed. A case in point is that of RENÉE AND GODFREY, a pair of youthful dancers, whom one of the dailies acclaimed on their appearance at a London cabaret as a rare discovery, quite overlooking the fact that the young couple had been doing the same clever act for years past at the halls. RENÉE AND GODFREY are products of the halls if ever there were. Their parents were members of a circus, and the children themselves were cradled in the ring, and matured their art on the stage of the variety theatre. There are many more like them in various departments of their art awaiting recognition. We are told that agents have scoured the country looking for acts, but that their search is mostly fruitless, but we are firmly of opinion that properly encouraged, the music hall of to-day would be as prolific of stars as ever it was.

Law of Supply and Demand.

The modern system of two houses a night, we admit, does not lend itself to the cultivation of stars. When eight acts or so, together with an overture and an interval, have to be fitted into the space of less than two hours, it does not give much opportunity for an artist to develop. The features of the programme have to have their due amount of time, and no sooner has a less favoured artist succeeded in getting on good terms with his audience than he has to take his departure.

It is here, obviously, that the remedy lies. When an artist is found to be making headway, it should be the business of the manager to see that he is given sufficient latitude and his time extended as far beyond that of the schedule as is warranted by his appeal to popular taste. It would require the exercise of a certain amount of discrimination, but there are few managers, we think, who would not readily accept that addition to their responsibilities. To say that there is no field for the training of stars is to blind oneself to facts. There is no profession which has such promising material for development. Not one dweller in variety-land but has some special gift; otherwise, he would not be there. An artist cannot walk on to a stage unequipped. He must have accomplishments sufficient to make an appeal to an audience, and the younger he is the more time there is for improvement. It depends upon the care with which the youthful plant is tended, upon the encouragement it receives, as to whether it will flourish. If it is stunted in growth, if its branches are given no room to spread, if it is kept out of the sunlight, then its fruits will be negligible; but if it is given opportunity to expand, it will fully repay the care and attention bestowed upon it.

It is the star who draws the people into the house, but it is the smaller turns who keep them entertained. We would prefer the system by which audiences went regularly to the music hall every week, irrespective of names, and conscious that they would get good entertainment value for money, but that, we fear, is in the dim distance. Audiences insist upon having names, and the law of supply and demand operates just as much in the world of amusement as in any other sphere. Stars are wanted, and stars must be found; we think they are ready to hand in the vast army of artists who already stand in the variety market-place. Discernment and encouragement only are required. If cabaret managers can pick out talent, it should not be hard for music hall commissioners, with their wider opportunities, to recognise ability and give it the opportunities it needs.

MY FIRST PANTOMIME.

By ISOBEL ELSOM.

This is my first appearance in pantomime. And I am very proud of having the opportunity of playing in such a wonderful production as "Mother Goose" at the London Hippodrome.

I am also proud of the fact that I play so important a part as Jill.

I was a little bewildered at first during rehearsals—I felt like a fish out of water. But now I am getting accustomed to my change of environment.

I have always been on what is known in some quarters as the legitimate stage. I have never been even in revue. But I have had a longing for some years now to play in pantomime.

There is a vast difference between the two types of work. At first, at the rehearsals, I thought pantomime work was somewhat disjointed, whereas in a comedy, for instance, the story is told in, say, three acts. It is a continuous story. But in pantomime it is all individual scenes, and that is where the complexity arose at the outset.

I know I shall enjoy playing in "Mother Goose." It is great fun. Everybody, I think, except Miss Saunders and myself, have played in pantomime before, and they have all been very kind to me.

My new work is a fresh experience for me. Variety in life and in work is, I think, good for everybody. It is not really good for one always to do the same kind of work year in and year out. And that is another reason why I am playing Jill at the Hippodrome.

But I do not seem to have any time for anything except to change my frocks for the next scene. I make six changes—many more than I have been accustomed to make in the other branch of the profession. There is, of course, a certain amount of novelty in making these changes; but, my word, it is somewhat of a task. But so long as I can get on my dresses in their proper order, and not appear in a scene in a frock that was meant for another scene, I do not mind.

IDLE JACK AGAIN.

By WILKIE BARD.

I am once more playing "Idle Jack"—this time at the Oxford. I played the part at Drury Lane, but since then the character has changed considerably.

This is only natural, as every type of character in everyday life, even off the stage, has changed during the last decade or so. The character is differently mounted, relying, as it does, upon the vogue of the moment. There was no jazz in vogue when last I played "Idle Jack." Times have changed and with the effluxion of time has come a change in pantomime characters.

I was for two years at Drury Lane, and played "Idle Jack" on both occasions. The first time was in 1908. It was here I set the vogue of the tongue-twisting song, which became popular afterwards, and is, shall I say, still an attraction on the music hall. My first effort was the memorable "She Sells Sea Shells," a song which had a rollicking chorus in which peers of the realm, whiskered and unwhiskered, and even Royalty, I am given to understand, took part.

Ten years ago I appeared in pantomime at the Prince of Wales Theatre, Birmingham. I am very excited about my show at the Oxford, and keenly interested. The reason I have not been in pantomime during recent years is because I have been in the Colonies and in America at Christmastide. This was my first Christmas at home for four years.

I like pantomime work because I am delighted with the brand-new numbers I have got. In fact, I hope to be able to produce songs that will be as popular as "She Sells Sea Shells." One of the songs is about —well, you had better hear it for yourselves.

Pantomime work is always very hard. At the same time, I find that the response you get from the audience more than repays you for the amount of labour you put into the preparation of the production.

My first pantomime was at the Alexandra, Stoke Newington. This had a wonderful cast, including such notabilities as Eugene Stratton and Cinquevalli. Then I appeared in three consecutive pantomimes at Bristol, whose people claim me, I am proud to say, as their own pantomime comedian.

On the whole, pantomime is a definite and really enjoyable change from the more ordinary music-hall work.

[*Photo, Foulsham and Banfield, Ltd.*

CRYSTAL PALACE CIRCUS.

The admirable adaptability of the Crystal Palace centre transept is emphasised in the comfortable arrangements for the Continental circus, staged by the management, this year. Favouring the high school and variety act, the whole show goes with a swing, while the excellence of Bellini's Band has a high standard that appeals to the music-lover.

Three Teddy Bears, trained by Captain Permane, suggest domestic pets performing for their own enjoyment rather than "by request," while the clowning is excellent fare, the Three Martinettes being not only burlesque, but refined and distinctly clever. The Littlefields, in their wire act, rival the most sensational of Japanese acts of this character, with an added touch of humour; while spectacular effect is achieved by Miss Cashmore, with performing dogs, horse, and an illuminated phaeton. Sensation is provided by a living horse and rider, in fireworks, suspended in mid-air, but for sheer grace of performance nothing produced more thunderous applause than the amazing aerial acts of the Aleximes and the Stey Family. These two acts are unsurpassed in finish, daring and comedy.

Daring jockey and liberty acts introduce some of the finest horses ever seen in the ring. Mme. Gauthier with a superb Arab "Orloff," and M. Schmidt with six Hungarian stallions are splendid examples. Mr. Holloway is the experienced ringmaster.

THE PLAY IN PARIS.

Jean Charlot's Potiniere Operetta—"Green Fruit" at the Varietés—Brotherly Love—"L'Arlequin" at the Opera—Revival of "Peer Gynt"—New Play by Maurice Donnay.

(FROM "THE ERA" SPECIAL CORRESPONDENT.)

PARIS, Sunday, Dec. 28.—There are a number of people collaborating in "Mon Vieux," the diverting comedy with music presented last week at the fashionable little Potiniere by Jean Charlot, brother of André, of London. The book of this three-act production is signed by A. Birabeau (much to the fore this season) and Bataille-Henry, the clever revue author. The latter is no doubt also responsible for the lyrics. The score is by G. Gabaroche, P. Chaignon, Fred Pearly, Jos. Sculz, Moretti, and A. Crantrier. Mlle. Martine is the sweetheart of the wealthy, aged Caroubier, but her exuberant mother permits all the young fellows to flirt with her. Etienne is smitten by the charms of Martine, but soon learns of her predilection for older suitors. To win her heart he disguises himself as his own father and is dubbed "Mon Vieux," thus meeting with better luck. "Mon Vieux" has met with an excellent reception from the public. The general verdict was highly satisfactory. Could it be otherwise with such excellent players as Pierre Etchepare, Marcel Vallée, Hieronimus, Marguerite Deval, Helene Kerjac, Janine Merrey, and Marken (as a delicious Martine)? The programme is just suitable for the festive season.

"Le Fruit Vert."

Max Maurey, director of the Variétés, has had an excellent company at this society playhouse for some years, and with the advent of Maud Loty from the Potiniere he has just presented "Le Fruit Vert," a three-act comedy by Regis Gignoux and Jacques Thery. A demi-mondaine on the fringe of a decline attracts Lord Steeple's attention by deliberately getting knocked down by his motor-car. The gallant middle-aged gentleman takes advantage of the accident by falling in love with the lady and asking for her hand, but she hesitates, having a daughter in the moving picture business well over twenty summers. The daughter, Genevieve (Maud Loty), returns home from a tour. The mother had described her as a girl of fourteen in short frocks, and Genevieve finds no difficulty in maintaining this deceit. She at length grows weary of the artifice when His Lordship's impecunious nephew fears to express his passion because he imagines her too young to understand. She quits in a huff, is followed by all the characters to her former flat, and readily accepts the nephew's offer of marriage when he learns of her correct age and standing. Jules Berry plays the part of the young admirer; Pauley is a corpulent suitor, jilted for the more aristocratic lover; André Lefaur is excellent as Lord Steeple. Jeanne Loury plays the latter's sister, naturally opposed to the union. The laughs evoked by "La Fruit Vert" are destined to be heard on the boulevards for many weeks to come.

"Chifforton."

Another three-act comedy by the prolific André Birabeau was presented at the Nouveautés. "Chifforton" is the nickname of Jeannine, the sedate daughter of Paleyrac, giving a house-party. One of the guests, Larcay, is taken ill, necessitating an operation. While delirious he talks of the past, and Jeannine learns he is her true father. But she has a deep filial affection for the man who has raised her, and to hide her dead mother's shame she permits her "legal father" to imagine she is the mistress of her "natural father" when discovered hiding in his room. Happily the misunderstanding is finally explained. Paleyrac promises to forget his late wife's fault, and Chifforton is free to marry the constant swain who has remained her staunch friend throughout the play. Signoret plays the part of Larcay, and Mme. Regina Camier the title-rôle.

"En Famille."

A modest youth is overwhelmed with shame at the knowledge of his father accepting a legacy his second wife has inherited from a former lover, and he consequently quits the happy home. Gaston (the youth) after seven years' voluntary exile, returns home in order to prevent his half-sister, Colette, marrying a false Baron. Gaston loves the girl himself, and she reciprocates his affection, and it is with a sigh of relief that we discover in the last act that Colette is not his half sister, but the offspring of her mother's lover by still another intrigue. This constitutes the melodramatic four-act comedy, "En Famille," by Louis Verneuil, presented at the Theatre de l'Avenue. It is well interpreted by André Luguet, Geo. Treville, Marcelle Praince, Simone Dulac, &c.

"Les Appelantes."

The title of the new three-act piece by P. P. Fournier and H. Turpin, produced at the Theatre des Arts, means "Decoy Birds," and applies in this instance to the group of artists brought together by an Oriental princess in her stately palace at Capri. They live in the lap of luxury after having passed a brief spell in the lap of their hostess, and thereby lose all inclination to work. "Les Appelantes" is a distorted modern prototype of "She," the latter already a bone of contention with Pierre Benoit over "L'Atlantide." The hero, however, escapes from the island before it is too late. On his way he meets a colleague likewise tempted to visit the passionate beauty, but he fulfils the function of a decoy bird, and allows the poor fellow to continue his journey, which means his literary ruin.

"L'Arlequin."

J. Sarment is responsible for the script and Max d'Ollone for the score of the five-act lyrical comedy presented on Tuesday last at the Opera. Princess Christine is weary of the calm felicity of the Isle of Happiness, and she is smitten by the famous actor Arlequin when he appears in a command performance to commemorate her seventeenth birthday. She elopes with him, but when the costume and mask are removed Christine sadly perceives that her companion is neither young nor joyful, and he is not even honoured by his fellow citizens. He is mobbed by an indignant crowd, incited by a nobleman anxious to get Christine in his power, and durng the riot the princess is mortally wounded. Arlequin takes her back to the Isle of Happiness to die, and succeeds to the throne when his father-in-law, the misguided monarch, resigns on recognising that it is impossible to be contented with monotonous peace. The symbolical libretto gave Max d'Ollone an opportunity for abundant recitatives, coupled with melodious morceaux. It is classical in style, while not of the extreme modern school. The Italian tenor, Vanni Marcoux, is supple in voice and action as the Harlequin.

"L'Apôtre."

Sunday, Jan. 4.—On Christmas Day, at the Theatre des Champs Elysées, a work by Paul de Wailly entitled "L'Apôtre," and described as a dramatic oratorio, was presented, in which we were shown the apostle Saint Peter exercising his mysterious power over the people of Jerusalem. The réle was suitably sung by Hector Dufrenne, supported by Leon Laffitte, Henri Laskin, Mmes. Cesbron-Viseur and Milly Morere, with Alphonse Catherine conducting. The production was staged by A. Durec.

"Peer Gynt."

Ibsen's "Peer Gynt," in five acts, introduced here last season at the Mogador, was revived by Maurice Lehmann at the Porte Saint-Martin on Christmas Eve, with music by Grieg as arranged for the production in Germany, particularly at the Schauspiel Theatre, Munich. It is splendidly mounted, with an equally splendid cast, including Romuald Joubé (Peer Gynt), Chabert, Fabre, Jacques Gretillat, Nelly Martyl, Suzanne Despres, and the dancer Napierkowska. The Pasdeloup Orchestra is conducted by Rhene Baton.

"Une Petite Femme Nue."

The title of this three-act farce by André Savignac, presented at the Theatre Comoedia, has little to do with the action. The plot deals with a daughter of a respectable family taking the place of a parlour-maid for fun. Jacqueline has been brought up in London, where she is supposed to have acquired Parisian slang, thus enabling the author to use a vernacular one would not expect from a simple maiden like his heroine. There is the usual bedroom scene, and we have a triple marriage for the finale. Ketty de Bedts is the blonde Jacqueline taking the place of the maid in her uncle's villa; Palau is the uncle, Ugolin. And the "Petite Femme Nue" is probably intended to be the charming Claire Nobis as Gaby, the flirting friend of the elderly Ugolin.

"La Reprise."

The new work by Maurice Donnay at the Comédie Française did not cause the flutter that might have been anticipated, and had "La Reprise" been a revival it would have been accorded the same attention. This four-act piece, nevertheless, is a powerful work by an experienced playwright. Henriette (Mme. T. Pierat), a prominent lady journalist, but in modest circumstances, discovers she is the sister of a wealthy merchant, only she was born out of wedlock. There is no reason why her father should have left his fortune to his legitimate children and ignored his natural daughter. Therefore she contrives to be introduced to her brother, her object being to obtain a share of the family riches. Henriette then coquettishly wins her brother's love, but keeps him at arm's length, as it were, until he has consented to endow the girl generously, when she reveals her identity, after having made sure of the goods. The story pleased the Comédie Française audience, despite its melodramatic tendency, and it is acted to perfection.

"L'Adieu."

Another novelty at the House of Molière is an act in verse by Louis Vaunois, for the 285th birthday celebration of Racine. The set represents a corner in the park at Versailles, with a vision of Racine when he was a young man. Spring appears to visit for the last time the autumn of the fashionable poet's glorious career. It is the adieu to those he loved. Mary Marquet impersonated Spring-time, invoking the notable episodes of Racine's life. It was a pretty picture, with flowing versification by a devoted disciple.

THE VARIETY WORLD.

Hippodrome's Twenty-fifth Birthday—Australian Unionists—Norman Lee Dinner and Dance—Entertaining the Children.

Hippodrome's Twenty-fifth Birthday.

On Thursday, the 15th inst., a gathering will take place to celebrate the 25th anniversary of the London Hippodrome.

For the occasion Mr. Will Bennet, the genial Press manager, has written an interesting and admirably produced brochure of the history of that house.

"It was originally planned," says Mr. Bennet, "to open the Hippodrome at Christmas, 1899, but such were the mechanical difficulties with the first water spectacle, "Giddy Ostend," by H. Chance Newton ("Carados," of the "Referee"), that it was not until three weeks later that the first performance was given. For this aquatic show, and for the many that followed it, all the necessary water for the Hippodrome 'lake'—one of the sights of London at the time—was drawn from under the stage, where the rapidly running river Cran Bourne still flows."

It is mentioned in the brochure that Charlie Chaplin was in the cast of the first Hippodrome spectacle, "Giddy Ostend"; that the first pantomime was "Cinderella," in which a real and very wonderful glass coach was used, also a real glass slipper.

"Probably one of the biggest shows ever given at the Hippodrome was the Stage Gala to the Shah of Persia in 1901, when the sum of £600 was spent in decorating the house."

A copy of the brochure will be presented to all patrons at both the matinée and evening performances on the 15th inst.

Australian Unionists.

Mr. Albert Voyce, the chairman of the V.A.F., has just heard from Charles Dunn, the general secretary of the Actors' Federation of Australia, to the effect that the latter organisation has grown beyond expectations, and to-day stands an established institution for the protection of artists working in Australia. A new award has just been issued in regard to recent arbitration proceedings as between the vaudeville managers of Australia and the Actors' Federation of that country, which will be published in due course.

"Then and Now."

Dennis Neilson-Terry and Mary Glynne will appear in a new sketch, "Then and Now," at the London Coliseum on Monday. The sketch will represent two periods—1840 and the present day. There is a love-story in each period. The programme will also include Jack Hylton's Band, Henriette de Serris, Wylie Watson and Co. in "The Pirate," Edgar Beynon, Horace Goldin, and Gillie Potter.

The Five Petleys.

The Five Petleys, who went out from this country about 18 months ago to America, write to the effect that they have played for 16 months without a contract, and have been booked up well into 1926.

Norman Carroll.

That versatile comedian, Norman Carroll, has received as many as six offers to go into production, but for the present has decided to remain on the halls with his own act. This week Norman is appearing in town at the Canterbury.

Hazel Elliott.

We are glad to hear that Hazel Elliott, of the Elliott's Candies—who underwent an operation at the Hendon Cottage Hospital a few weeks ago—has now recovered, and was able to resume with the above in "Ideas" at Islington last week. She wishes to thank her numerous friends for kind enquiries.

Willesden Hippo.

The entertainment for children at the Willesden Hippo. last Sunday week, at the invitation of Mr. Chas. Gulliver, proved a big success, and the large party were given a very enjoyable time, and after refreshments were provided with toys. The hon. organiser, Claud Boulby, was the recipient of many letters of appreciation.

Another Norman Lee Revel.

Last Sunday evening members of six Norman Lee companies foregathered at the Criterion to a dinner and dance. Among the well-known personalities present were Miss Margaret Halstan, Miss Gertie Gitana, Mr. George Mozart and Mr. Ernie Mayne, who all paid warm tribute to Mr. Lee's marked ability and his thoughtfulness for the welfare of his artists. Mr. Ernie Lotinga sent a cheery letter of good wishes. In thanking the speakers for their appreciative remarks, Mr. Lee expressed his indebtedness to Mr. Charles Gulliver for any little measure of success he may have achieved. His programme for 1925 includes several new revues, a musical show in the West End under the management of Mr. Julian Frank, and the collaboration with Mr. Leon M. Lion in a new play.

Photo, Navana, Ltd.
RENE MOWBRAY,
Principal Girl in George Wayne's "Mother Goose" Pantomime, which was at Richmond last week.

Bad for the Golfers.

The recent heavy weather has prevented any further progress in the Stoll Cup, and Mr. Alf. Hayward and Mr. Jim Foreman still have to play off their semi-final.

The ordinary monthly medal competition is due at Raynes Park on Friday.

"Follow the Money."

From the provinces we hear that P. M. Turner's latest show, "Follow the Money," with Gilbert Payne in the chief comedy rôle, supported by Gladys Horridge, has proved a winner. It is this week at the New Theatre, Northampton.

Appreciation.

At the Hippo., Darlington, last week, Mr. and Mrs. Leo Cud were the recipients of a handsome present from the Brass Five, which includes Messrs. V. Fullman, G. Watts, H. Uttley, J. Bellis, and A. Atkins. Miss Phyll Sydney—Mrs. Cud—in making acknowledgement, hoped that the above company will see many more years under their management.

Suther.

At the London, Shoreditch, Suther, the quick-change instrumentalist, is paying a return visit this week, and is heartily applauded for his novel entertainment.

The Late G. E. Pitman.

The widow and family of the late G. E. Pitman, chief electrician at the Palladium, wish to thank all friends for their kind sympathy in their sad bereavement.

Norman Lee Productions.

"The Family Circle," which has been taking a Xmas vacation, recommences its second tour on Monday.

"A Working Girl," featuring Ernie Mayne, will be at Lewisham Hippodrome on Monday, while "Nelly Dean," featuring Miss Gertie Gitana, will be at the Hackney Empire on the same date.

Neil Kenyon.

Resuming in the provinces a couple of weeks ago after a long absence from the halls, Neil Kenyon makes his reappearance in town next week at the Victoria Palace, where he will present some new studies.

The Metropolitan.

Last Saturday afternoon, at the Metropolitan, Mr. Wm. Bailey, the genial manager, entertained a number of children for the annual Xmas concert and treat, which provided a most enjoyable afternoon. A special programme was arranged, and, on behalf of the directors, Mr. Bailey desires to thank the artists, orchestra, and stage staff for their kind services.

Harry and Burton Lester.

Harry and Burton Lester, who are bringing the "Hollywood Follies" to town at the end of this month, celebrated the New Year by giving a party at the Empire, Cardiff (in conjunction with Moss' Empires) to four thousand poor local children. The Lord Mayor of Cardiff was present. The Lester brothers also took their whole company to the Cardiff Infirmary on New Year's Eve and gave an entertainment there.

Tribute to Horatio Nicholls.

Horatio Nicholls had a great compliment paid him by the Savoy Orpheans Band, for his "Sahara" was the only English composition played at their concert at Queen's Hall on Saturday. The programme matter read:—"'Sahara' (H. Nicholls).—The Savoy Orpheans.—'Sahara' is remarkable not only on account of its great and world-wide popularity, but also because it is the latest composition of Horatio Nicholls, who is one of the outstanding English composers of syncopated music. He is among the two or three composers in England and America with the greatest number of popular successes in syncopated music (publication Lawrence Wright)," Horatio Nicholls has certainly scored the success of his life with this number.

Harry Thurston.

Last week, at Shepherd's Bush, Harry Thurston made a big impression with the audiences with his clever studies, and we hear that he has been secured for the remainder of the Stoll Tour. This week Harry is appearing at Hackney.

Fred Saker and His Band.

Fred Saker and his band have made a great success in the "Cinderella" pantomime at the Gaiety, Dublin, and invariably receive two encores at each performance. They are very much in demand at the local ballrooms

"Love Knows No 'Cross Word.'"

"Love Knows No 'Cross Word'" is the title of a new song shortly to be heard in the West End. Melville Gideon and Archie De Bear are responsible for the number, and Messrs. Francis and Day are the publishers.

Sir Benjamin Fuller.

Sir Benjamin Fuller has sailed for Australia on board the R.M.S. "Aorangi," and is due to arrive about the beginning of March. Sir Benjamin has been in England for the last 15 months, in which period he visited practically every part of Great Britain and booked 46 acts for long tours in Australia. Sir Benjamin Fuller has appointed Mr. Nat Day to be his English representative during his absence.

Grand Palace, St. Albans.

Last Sunday week, at the Grand Palace, St. Albans, Mr. G. F. Whiting and Eddy Whiting—proprietor and resident manager respectively—entertained 2,000 children to a tea and entertainment. After an enjoyable time the children were each presented with a toy.

New Year at Brinsworth.

R. H. Gillespie, accompanied by Mrs. Gillespie, presided at the annual New Year's party held on Sunday last. Over a hundred sat down to the usual Xmas fare of turkey and plum pudding. This is always a red-letter day in the lives of Brinsworthians, and especially to the outside pensioners of the fund, who are afforded an opportunity of meeting old friends and talking over the days when they were laying the foundation-stones of the music hall as we know it to-day

At the visitors' table, in addition to the president and his wife, were Mr. and Mrs. Oscar Osborne, Mrs. Tapply, Fred Herbert, Horace Reeves and Harry Mundorf—the latter, who is Mr. E. F. Albee's well-known representative from America, will doubtless carry back to New York pleasant recollections of his visit. The following well-known old-timers contributed to an excellent programme, which ran over three hours: Will Ward, Harry Hasbury, Warden Reed, Alma Jones, Frank Folloy, Frank Bertram, Dick McKay, Sisters Clancy, Alec Thomas, Joe Seddon, Sisters Lemar, The Tysons, Kate Carroll, Harry Kato, Alice Lemar, Joe Weatherheas, George Hurley, Jenny Russell, Fred Percy, The Donnells.

Valuable help was rendered by "Elsa," Monte Bayly, Alfred Herald and C. Douglas Stuart, while the greatest of credit is due to Mr. and Mrs. Chas. Thornton, who so ably manage the home under the supervision of the committee and Harry Marlow, the organising secretary.

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LONDON VARIETY THEATRES.

THE COLISEUM.

All too soon the Russian Ballet's season at the Coliseum is closing. This final week, however, has brought us "The Three-Cornered Hat," a pleasure that overcomes some of the sorrow of parting with the world's most brilliant company of dancers. Though their season has introduced two or three new works, there can be little doubt that their masterpieces are still those of Massine. None of the other choreographists has his gift of laughter. While they make us marvel, he makes us marvel and laugh also. In other words, he is richer in the sense of humanity. Like "The Good-Humoured Ladies," "Children's Tales," and "La Boutigne Fantasque," "The Three-Cornered Hat" is composed as a tribute to youth. There are lovers who triumph, aged ill-doers who supply comic relief, and a chorus that is full of high spirits and a desire to celebrate something. In addition, the leading parts provide ample scope for the display of virtuosity. In the shoes of Massine and Karsavina, who created the miller and his wife, Leon Woizikovsky and Lydia Sokolova now exhibit their entrancing skill.

Violet Vanbrugh, with her daughter and the rest of her company, continue to make the most of the many mirthful possibilities of "Evening Dress Indispensable." Likewise the Plattier Brothers, the clever French clowns, remain from last week. The newcomers are headed by Rupert Hazell, who presents "Harmonylarity" with the aid of those charming musicians, Eva Parke and Pauline Crothers. It is described as "a little lilt of laughter"; actually, however, there is a good deal of both. The Gresham Singers, whose success points to the soundness of the public's taste in part-singing, have returned after all too long an absence, but the warmth of the applause shows that they are not likely to be forgotten. No substitute can be found for them.

Those droll comedians, Wylie Watson and Billy Rego, who have proved in several revues how well they play into each other's hand, now appear in a new production of Herbert Clayton and Jack Waller. It is called "The Pirates." As the crew are represented by the Bretonian Singers, life aboard the "Jolly Roger" is punctuated with frequent bursts of harmony. The cook and the cabin-boy (Messrs. Watson and Rego) are an obstacle to the ship's efficiency as a fighting force. When the cook adds to his misdeeds a shameless flirtation with the captain's wife, the three are flung overboard and drowned—which ends the tale. The Three Karreys perform their graceful contortions; Ann Codee engages in her spirited bouts with the delightful "Frankie"; and the "Walking" film keeps the audience in its seats until "God Save the King."

THE ALHAMBRA.

Pleasure-seekers have not been slow to realise that the Alhambra has an "all star" programme this week. At the opening performance the crowd round the box-office made it difficult to elbow one's way in. The effort, however, was well worth while. Seldom is a variety bill so attractive and, at the same time, so truly representative of the arts of the music hall.

After a display of balancing by the Cycling Brunettes that avoids the usual tricks of wheeling acrobats, Elsie Carlisle, in her appealingly simple fashion, sets forth humour and pathos. In "I Minded My Business" she amuses us, in "Somebody Stole My Heart" she startles us with her restrained resentment, and in "What'll I Do?" she arouses our pity by the way she depicts the unutterable despair of a broken heart. Yet she rarely uses any but the slightest gestures and changes of voice; her meaning is conveyed by the way she holds herself.

Fresh from their success at the Coliseum, Fred Sylvester and his bright young boys gain further tributes for their hand-balancing feats. He lifts them in positions that verge on the incredible, and flavours the act with a phlegmatic sense of fun. Next come the Two Bobs. Their songs are all new this time, but they are as good as anything they have ever sung. That joy of being alive which has always characterised them comes out to the full in "We Don't Want to Get Married" and "I Can't Help Loving That Girl." The third ballad is a rollicking description of the old minstrel show which recalls the enthusiasms of boyhood. "Twelve O'Clock at Night" praises the trivial round and common task we all undergo, but takes exception to midnight because then the streets, so the chorus states, are empty. The lament of an Italian in "Americano" for the delights of "Italiano" inevitably leads to an encore—the burlesque of two Italian street musicians.

Midsummer, storm, deserts, nonsense and love—especially the last—are just a few of the things given expression to by Jack Hylton's band this week. The latest item to be introduced into the repertoire is "I've Got a Funny Feeling for Ophelia," being the outpourings of a suitor who has eaten her mother's tapioca and let her father win at poker—the kind of experience every man has had to face at some time or other. After the interval and the exhibition of the highly appreciated "Walking" film, comes Little Tich—mischievous as the doctor's page, full of baffled boasting as Johnny Green, and haughtily beautiful as the Spanish dancer—to caricature all sorts and conditions of people from real life. Talbot O'Farrell discourses engagingly on the subject of unorthodox bridal customs in Ireland and sings alluringly of Old Donegal; when he makes his final bow the audience is still asking for more. Finally, there are the Farabonis and Annita Bronzi, the Oriental dancers, who mingle the picturesque qualities of the East with the violent hustle of the West.

VICTORIA PALACE.

Our visit to the Victoria Palace on Monday evening made us rejoice that stage detectives were allowed as much licence as spring poets. Therefore, we could not take Bert Coote, as "Percival Pipp," the detective, at his face value. One would have to go far to find a sketch as funny as this—a perfect vehicle for that clever, inconsequent, dudish kind of humour Bert Coote affects. As a stage greenhorn, it may be said, happily enough, that Bert Coote is ever-green, as his latest sketch shows.

Milton Hayes is as voluble as ever. Leading off with "Bachelor Blues," a number which suits him admirably, he settled down to a spirited harangue about, as it seemed, most things in the encyclopædia, including women, turnips, Bagdad and Mr. Asquith—until the roars of laughter left him muttering to himself. Milton Hayes has developed an individuality that always makes one keenly anticipate his appearance.

The programme is remarkable for the first appearance in this country of two of the acts. Iris Delysia, a charming danseuse from the Olympia, Paris, appears in a series of delightful tableaux with Alfred and Leonid Stroganoff. "La Revue de la Danse," as their act is called, is a wonderful revelation of the art of quick changing, and each of the items in the "revue" is memorable for its clever dancing and artistic presentation.

Dunio and Gegna are also visitors from the Continent. Wandering musicians, and dressed as tramps, they have a wonderful way with 'cello and violin—so much so that they can afford to dispense with pianoforte accompaniment. For their efforts they received a curtain call from an enthusiastic house.

Jack Stocks' dislike of women is the material for a number of really witty parodies on popular jazz tunes, which he sings in rollicking fashion. Vickey Delmar is a clever acrobatic dancer and drummer, the Palace Girls introduce new dances and dresses, and Miller and Canning complete with an original tumbling act.

HACKNEY EMPIRE.

A fine variety combination holds the boards here this week, with Coram—and, of course, Jerry—at the head of affairs. The famous ventriloquist was greeted on his appearance with the heartiest of welcomes—renewed on the fall of the curtain on this popular act. Miss Dorrie Dene, billed as the "indescribable," goes through her turn with such abandon and enthusiasm as to evoke an ovation at its close, the act being a pot-pourri of bustling comedy and by-play that is irresistibly comic. Mr. Harry Thurston is hugely successful in his impressions of the flotsam and jetsam of the town; and his delightfully droll and human sketch of an amateur punter's experiences at Ascot brought down the house.

Miss Ethel Hook, whose beautiful contralto voice is allied to a grand stage presence, sang several songs, her final number, "In the Gloaming," evoking a furore; and Mr. Leslie Strange's clever skit of different people's methods of singing "She's Mine, All Mine," was keenly enjoyed. But the gem of Mr. Strange's act is that in which he impersonates an impecunious and slightly inebriated ex-officer addressing some of his former command at an Armistice Day celebration, the deep humanity underlying the efforts of this familiar figure of to-day to retain some semblance of his authority being finely delineated and hugely appreciated.

A dancing and posing act introduced by La Flori is accompanied by a series of posings representing pictures, in which what is described as the "prism ray" plays an all important part: the Stanley Twins and Mona are expert juvenile dancers; and Larry Kemble, assisted by Georgie Morton, supplies an ideal final turn, which succeeds in keeping the audience seated until its conclusion.

Gilbert Payne.

Playing this week at the New Theatre, Northampton, P. M. Turner's latest production, "Follow the Money," with Gilbert Payne in the chief comedy rôle is a great success and is playing to fine business.

Jen Latona.

Returning from the Colonies a few days before the holidays, Jen Latona opened on Monday at the Palace, Cork, where she is a big favourite.

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2.30 THE NEW OXFORD. 8.0
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6.30 HOLBORN EMP. 9.0
ARTHUR PRINCE. FYNE & HURLEY. LEE SISTERS. FRANK & VESTA. JACK LANE. FOUR CHRISTIES. HAIDEE DE RANCE. GILLIN & BORGSTROM. HAL WRIGHT.
Matinees only at 2.30, Miss Italia Conti's Production
"WHERE THE RAINBOW ENDS."

6.40 KILBURN EMPIRE 9.0
TUCKER. WHIT CUNLIFFE. MOODY'S CABARET BAND. HAYMAN & FRANKLIN. LEO BILL. GEORGE LEE. ZETTA MOR. HENRIQUES. ERNIE ROMA.
FOX TROT COMPETITION.

6.15 LEWISHAM HIP. 8.40
ERNIE MAYNE
In a New Revue, By Norman Lee, Entitled
"A WORKING GIRL."

6.40 CAMBERWELL PL. 9.0
A Harry Day Revue of Song, Fun and Dance,
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6.40 GRAND Tapnam. 9.0
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"THE FOUNTAINS OF PERFUME."

6.40 HAMMERSMITH PL. 9.0
FRED BARNES. PERCY HONRI. WHIT CUNLIFFE. DAVID POOLE. CHAS. R. WHITTLE. DOR & MONDE. ROWLAND. HARRISO BROS. GLADYS WYNN.

6.40 ILFORD HIPPO 9.0
Albert de Courville's Autumn Revue—
"LOVE AND KISSES."
Cast includes— CHESTER FIELD, DOROTHY LENA, BILLY HOLLAND, 16 "LOVE & KISSES" GIRLS.

6.40 SHOREDITCH OLY. 9.0
The Vaudeville Theatre Production—
"THE LOOKING GLASS,"
By Albert de Courville,
Starring— HARRY WELSH, The Famous Comedian of "WHIRLWIND" Fame.

6.30 CROYDON EMPIRE 8.45
"KHAKI,"
Featuring— ERNIE LOTINGA.
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6.40 ISLINGTON 9.0
"ALL IN FAVOUR.'
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6.40 POPLAR HIPPO. 9.0
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6.40 WILLESDEN HIP. 9.0
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NEXT WEEK'S CALLS.

MONDAY, JANUARY 12, 1925.

The Editor relies upon the good faith of managers and others, and cannot accept responsibility with regard to any inaccuracies or changes which may be made in the calls.

BILL MATTER FOR FEBRUARY 2 NOW DUE.

ALBANY WARD THEATRES.

NOTE.—Rehearsal at all theatres at 1 p.m. with the exception of the Jubilee Hall, Weymouth, which is at 12 o'clock.

GUERNSEY ST. JULIANS.—W. Ellis Slack's "Mother Goose" (five days).

JERSEY ALHAMBRA.—Thorne and O'Brien.

JERSEY OPERA HOUSE.—"Hello! Uncle" (five days).

SALISBURY PALACE.—R. A. Maddox's "Jack and Jill."

WEYMOUTH JUBILEE HALL.—Harold Reading's "Little Jack Horner."

BOSTOCK TOUR.

BLANTYRE PICTURE HOUSE (rehearsal, 5.30).—Harry Carlton.

HAMILTON HIPPODROME (rehearsal, 1).—Beresford and Pearce present "Snacks."

IPSWICH HIPPODROME (rehearsal, 11.30).—George Bliss presents "Aladdin."

IPSWICH LYCEUM THEATRE.—"The Co-Optimists."

NORWICH HIPPODROME (rehearsal, 2).—Columbia Productions present "Me and My Gal."

NORWICH THEATRE ROYAL.—"The Wandering Jew."

PAISLEY RINK PALACE (rehearsal, 12).—Daimere's Circus, Massey and Anton, Lea Seaps Trio.

PAISLEY THEATRE (rehearsal, 12).—Harry Lees presents "Red Riding Hood."

BROADHEAD CIRCUIT.

ASHTON-UNDER-LYNE EMPIRE-HIPPODROME.—Ernie Lotinga presents "The Loom" revue.

ASHTON-UNDER-LYNE PAVILION THEATRE.—Company as booked and picture entertainment.

BURY HIPPODROME REPERTORY THEATRE.—The Broadhead Players present "Under Two Flags."

ECCLES CROWN REPERTORY THEATRE.—The Broadhead Players present "The Butterfly on the Wheel."

LIVERPOOL PAVILION THEATRE.—Jazon and Montgomery present "Red Riding Hood" pantomime.

MANCHESTER EMPRESS THEATRE.—Picture entertainment.

MANCHESTER HULME HIPPODROME.—Foster Kershaw, May Sherrard, Three Athos, J. Adkin & Co., Sari, The Cardles, Damsell and Boy.

MANCHESTER JUNCTION THEATRE.—Company as booked and picture entertainment, Walter Haig.

MANCHESTER KING'S THEATRE.—Annie Rooney presents "Goody Two Shoes" pantomime.

MANCHESTER METROPOLE THEATRE.—Great Raymond and vaudeville entertainment.

MANCHESTER OSBORNE REPERTORY THEATRE.—The Broadhead Players present "The Yellow Ticket," "Another Man's Wife."

MANCHESTER QUEEN'S PARK HIPPODROME.—Jazon and Montgomery present "Sinbad [illegible] pantomime.

MORECAMBE WINTER GARDENS.—Picture entertainment.

PRESTON PALACE THEATRE.—Picture entertainment.

PRESTON ROYAL HIPPODROME.—Ventom Swift presents "Babes in the Wood" pantomime.

SALFORD ROYAL HIPPODROME.—Walter Bishop presents "Dick Whittington and His Cat."

LONDON SYNDICATE HALLS.

(See page 21.)

LONDON THEATRES OF VARIETIES, LTD.

(See page 14.)

MACNAGHTEN CIRCUIT.

(Rehearsal at all Halls at 12 o'clock.)

BLACKBURN.—Gar Kiddie's "Bo-Peep."

BRADFORD.—Cyril Bayliss's Productions' "Served Hot."

BURNLEY.—Kimberley's, Tully's and Jay's "British Made."

CARLISLE.—King and Benson's "Sign On."

HALIFAX.—A. Pitt's "A Week's Pleasure."

HUDDERSFIELD.—Henry L. Osmond's "Goody Two Shoes."

LEICESTER.—Company as booked.

SOUTHAMPTON.—Clara Coverdale's "10 to 1 On."

WARRINGTON.—J. E. Bleriot's "Dame Trot."

MOSS' EMPIRES.

BIRMINGHAM EMPIRE (rehearsal, 12.30).—Jevon and Jena, the Great Gerrard, Sybil Vane, Ann Codee, Eight Empire Girls with Bert Neilson, Wal Langtry, Jack Le Dair and Assistant.

BIRMINGHAM GRAND (rehearsal, 1).—Ernest Hastings Jack Hylton presents Ennis Parkes and Tim O'Connor with Metro-Gnomes Band, Eight Moss Girls with Bert Neilson, Hinsle, assisted by Gertie Rees, Sammy Shields.

BIRMINGHAM SUMMERHILL PALACE.—Picture entertainments.

BRADFORD ALHAMBRA (rehearsal, 12.15).—Julian Wylie presents "Mr. Tickle, M.P." Cast includes George Bass.

CARDIFF EMPIRE (rehearsal, 1).—Herbert Darnley presents "Joan, All Alone." Cast includes Fred Kitchen and Daisy James.

EDINBURGH EMPIRE (rehearsal, 12).—Florrie Forde's pantomime "Jack and Jill." Cast includes Florrie Forde and Rex. Bolton.

FINSBURY PARK EMPIRE (rehearsal, 1).—Fred Duprez and Harry X. Kaufman present "Mr. Manhattan." Cast includes Fred Duprez.

GATESHEAD EMPIRE (rehearsal, 1).—"Mother Goose."

GLASGOW ALHAMBRA (rehearsal, 11).—Julian Wylie presents "Brighter London."

GLASGOW COLISEUM (rehearsal, 11).—Fred Collins presents Moss' Empires pantomime "The Forty Thieves." Cast includes G. H. Elliott, Kitty Evelyn, and McGregor and Hood.

GLASGOW EMPIRE (rehearsal, 11).—Jack Buchanan presents "Battling Butler."

HANLEY GRAND THEATRE (rehearsal 1.30).—Harry Day presents "Events." Cast includes Kitty Colyer and Jimmie Leslie.

HULL PALACE (rehearsal, 1).—Julian Wylie presents "Who's My Father?" Cast includes Connie Emerald and Stanley Lupino.

LEEDS EMPIRE (rehearsal, 1).—Macdonald and Young present "Katinka."

LIVERPOOL EMPIRE.—Theatre closed for rebuilding.

LIVERPOOL OLYMPIA (rehearsal, 1).—Julian Wylie presents "Puss in Boots." Cast includes G. S. Melvin, Mona Vivian, and Billy Merson.

LONDON HIPPODROME (rehearsal, 11).—Moss' Empires, Ltd., present Julian Wylie's pantomime "Mother Goose."

MANCHESTER PALACE THEATRE (rehearsal, 11).—Julian Wylie presents "Leap Year." Cast includes George Robey.

NEWCASTLE EMPIRE (rehearsal 1).—The Westwoods, J. P. Ling, Charles Penrose presents Two Conviv.al Millionaires, Alfredo's Band and Terpsichore, the Jovers, Elkins, Fay and Elkins.

NEWCASTLE EMPIRE CINEMA.—Picture entertainments.

NEW CROSS EMPIRE (rehearsal, 1).—Cruikshank, The Five Bombays, Tiro Miss Tree Mystery, Little Pip-fax and company, Dolly Elsworthy, Chain and Archer, The Elmar Trio, Cohan and Dorothy.

NEWPORT EMPIRE (rehearsal, 1).—Sydney and Adelaide, Lily Long, Lapp and Habel, Jerry and Co., Steve Bartle, Vera Rudd and Partner, Sisters Ruby.

NOTTINGHAM EMPIRE (rehearsal, 1).—Gicardo, Chas. Ulrick, Kirkby and Hudson, Johnson Clark, Barker and Wynne, May Henderson, Fisher and Lea.

NOTTINGHAM THEATRE ROYAL (rehearsal, 12).—"Robin Hood." Cast includes Louie Beckman, Frankland Gray, Gordon Kennie, Winifred O'Connor.

PRESTON EMPIRE (rehearsal, 11).—Company as booked.

SALFORD PALACE THEATRE (rehearsal, 1).—Brothers Hannaway present "Dick Whittington."

SHEFFIELD EMPIRE (rehearsal, 1).—Tom Arnold presents "The International Circus."

SOUTHSEA KING'S THEATRE (rehearsal, 1.30).—Macdonald and Young present "Maid of the Mountains."

SOUTH SHIELDS EMPIRE (rehearsal, 1).—"Beauty and the Beast."

STRATFORD EMPIRE (rehearsal, 1).—Revell and Syd. Freddy and his Doll, the Two Bobs, Rubo Wilton, Carr Lynn, Lena Brown, Salfemo.

SUNDERLAND EMPIRE (rehearsal, 1).—"The Last Waltz."

SWANSEA EMPIRE (rehearsal, 2).—John Lester presents "Hollywood Follies." Cast includes Harry and Burton Lester.

VICTORIA PALACE (rehearsal, 10.45).—Neil Kenyon, Burr and Hope, Elgar Hudson Quintette, "Our Palace Girls," 5 Junetros, Lloyd and Montrose, Howard Rogers, Bond Rowel, May Stevens.

WEST HARTLEPOOL EMPIRE (rehearsal, 12).—"The Merry Widow."

NORTHERN THEATRES COMPANY.

BLACKBURN THEATRE ROYAL.—"Plus Fours."

BURY THEATRE ROYAL.—"Red Riding Hood."

DEWSBURY THEATRE ROYAL.—"Puss in Boots."

HALIFAX GRAND THEATRE.—"Dick Whittington."

HALIFAX THEATRE ROYAL.—"The Street Singer."

HUDDERSFIELD HIPPODROME.—Harry Day's "Radios."

HUDDERSFIELD PICTURE HOUSE.—Pictures.

ROCHDALE PALACE THEATRE.—Pictures.

ROCHDALE THEATRE ROYAL.—"Katinka."

STOLL TOUR.

(See page 21.)

VARIETY THEATRES CONTROL LTD.

BOSCOMBE HIPPODROME (rehearsal, 1.30).—"Rumours."

BRIGHTON HIPPODROME (rehearsal, 12).—Johnny Clark, Trix Sisters, Newhouse and Merrill, Fred Sylvester and Co., Fred Curran, Topsy Turvy Five, O'Gorman Bros.

LEEDS HIPPODROME (rehearsal, 12).—"Aladdin."

LIVERPOOL HIPPODROME (rehearsal, 12).—"Little Nellie Kelly."

NEWCASTLE HIPPODROME (rehearsal, 12).—"Cinderella."

PARIS ALHAMBRA.—Period commencing Jan. 9, 1925.—Les Eastiens, Halma, Caron Troupe, Masa Takahashi, Mlle. Lys Ginty, Mlle. A. Calzelli, Max Rogee, Kama Kura Family, Three Onotos, Pauppenko, Artemus, Buchanan Bros., Mogadors, Maria and Montes, Auroras.

PORTSMOUTH HIPPODROME (rehearsal, 12).—"Poppy."

SHEFFIELD HIPPODROME (rehearsal, 12).—"Happy Hours."

SOUTHAMPTON HIPPODROME (rehearsal, 12.30).—"Cinderella."

SOUTHEND HIPPODROME (rehearsal, 12).—"Whispers."

WOLVERHAMPTON HIPPODROME (rehearsal, 12).—"The Nine o'Clock Revue."

MISCELLANEOUS.

ALDERSHOT HIPPODROME (rehearsal, 1).—Mr. D. L. Keith presents, by arrangement with Mr. Harry Day, "Visions."

ASTON HIPPODROME (rehearsal, 12).—Harry Herbert, Groom and Maxted, Olga Zita, The Buckleys, Conway and Cordwell, Faith Feary.

AYR PAVILION THEATRE (rehearsal, 1).—"The Globe Trot."

BATH PALACE.—Astley's big Stage Circus.

BELFAST EMPIRE (rehearsal, 12.30).—Herbert Barnes' "Babes in the Wood."

BLOOMSBURY CINEMA.—Miss Elsie Fisher.

CASTLEFORD QUEEN'S (rehearsal, 12).—Winstan Gordon's Star Varieties, St. Juste and Higgins, The Romano Bros., Billy Riley, Stewart and Ray, Coquelli, Keith and Joan Dingley, Dorothy Storm.

(Continued at foot of next col.)

COVENTRY HIPPODROME (rehearsal, 1).—"What Ho!"

EALING BROADWAY PALLADIUM (rehearsal, 12).—Jack Clevoner, Shaw and Clifford.

EDINBURGH THEATRE ROYAL (rehearsal, 12).—Fred Collins' "Dick Whittington" pantomime.

EDMONTON EMPIRE (rehearsal, 12).—Ella Retford in "Mam'selle Kiki."

EXETER HIPPODROME.—Talbot O'Farrell, Rosa Hamel, Nat Gould and Val Gordon, Carlos Ames, Beaucaire and Partner, Miller and Canning.

GLASGOW PAVILION.—Playgoers' Syndicate present "Tom, Tom, the Piper's Son."

GOLDERS GREEN HIPPODROME (rehearsal, 12).—"The First Kiss."

GREAT YARMOUTH HIPPODROME.—"Aladdin" pantomime.

ILFORD PREMIER (rehearsal, 12).—Fields and Doreen, Emerald and Dupre.

KEIGHLEY HIPPODROME (rehearsal, 12).—Will A. Jackson and Jimmy Jewel's Pantomime "Dick Whittington."

KINGSTON EMPIRE (rehearsal, 12.45).—Mr. Tommy Mostol presents "The Golden West."

LEITH ALHAMBRA (rehearsal, 12).—Harry Kemp's "Scotch Broth."

NORTHAMPTON NEW THEATRE (rehearsal, 12).—"Chu Chin Chow" (F. Leslie Moreton and Guyton Heath).

PENGE EMPIRE (rehearsal, 12).—Albert de Courville's "Flirts and Skirts."

QUEEN'S, POPLAR (rehearsal, 4).—Sidney Burns presents "Crash."

READING PALACE THEATRE.—"Follow the Money."

ST. JAMES'S CINEMA.—H. J. Hearty.

SHOREDITCH LONDON.—Bros. Griffiths, Sinclaris and Dalva, Bros. Walsh, The Auklands, Leslie Gordon, Lulu and Viva, Sam Springer, 8 Victorian Singers, Lou Bubbly, Geo. Parr, Tom Costello, The Rasmussens.

TOTTENHAM PALACE (rehearsal, 12.30).—Haig and Escoe, Howard Bellman.

WALHAM-GREEN GRANVILLE (rehearsal, 12).—Revue "Parish Relief."

WALSALL PICTURE HOUSE (rehearsal, 11).—Gaston, Rejane and Betty.

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FELDMANISM.

Panto. News and Notes.

"Some" Storm.

The storming of the country by the Feldman army of pantomime winners has got last week's hurricane beaten to a frazzle! Everybody in panto.-land is talking about these smashing hits—and not only talking, but writing eulogistic reports to the House of Hits. At present we are simply snowed under with letters and wires, but we're delighted to hear from Feldmanists all over the British Isles, and mean to pass their good news on through the medium of this column week by week. The early pantomimes have already been "noticed," and Edinburgh stars will find something to interest them on the back page of this paper.

"Dick Whittington."

Marie Ambrose, who as Fairy Bowbelle in "Dick Whittington," at the King's Theatre, Hammersmith, is the personification of charm, tells us that she is doing "wonderfully well" with "Slave of My Dreams." "It's always a winner," she adds. Olive Sloane, the dashing principal boy in the production, is scoring tremendously with "A Smile Will Go a Long, Long Way" and "From One Till Two" as a duet with dainty Hilda Newton, principal girl, Fred Lincoln, the ever-popular dame, is making a big hit with "Turned Up." The entire show goes with a swing, and the above-mentioned artists, with their Feldman numbers, are accorded a great reception. Special mention must also be made of Francis Laidler's Little Sunbeams, who work to the tune of "If I Can't Sing About My Mammy," and of John Tiller's "Olympia" Girls, who dance gracefully to the strains of "Gigolette."

"Robinson Crusoe."

Hal R. Parker, musical director for Salberg and Slater's "Robinson Crusoe" pantomime, tells us that the decided hit of the show is "California, Here I Come," sung in a spirited manner by Kitty Franklin. It is also featured as an intermission number and as the finale. "Turned Up" is a big success as featured by Billy Matchett, and "Put Away a Little Ray of Sunshine" is a great winner delightfully rendered by Pamela Baselow.

"Cinderella."

Benita Lydal, the fascinating principal boy in "Cinderella" at the Theatre Royal, Bournemouth, is scoring a tremendous hit with "From One Till Two" and "California, Here I Come." "California" is worked as a production number by Miss Lydal, who infuses the essential shades of pathos and spirit into the wonderful winner.

Melt and Bray.

These inimitable comedians, who are playing John Jack and Fitzwarren in "Dick Whittington" at the Opera House, Southport, are "delighted with the enormous success of "I'm Gonna Bring a Watermelon.'" They add that the patrons of the Opera House are "singing the chorus with great relish." "Go 'Long, Mule" is also a big hit for this popular duo."

"Babes in the Wood."

Harry Bedelis, who is playing principal boy in Ventom Swift's "Babes in the Wood" at the Metropole, Beetle, wired us to say that he topped the bill at each performance with "California, Here I Come." "If I Can't Sing About My Mammy" is another hit for him. He combines with the principal girl, Jenny Howard, in the duets "From One Till Two" and "Say It with a Ukulele." Miss Howard makes a fine feature number of "Don't Do Your Courting Round the Gatepost."

Popular Comedian.

Gerald Meade, the well-known character comedian, reports that his biggest feature number is "I Love Kids," which he works in "Jack and the Beanstalk" company. This week Mr. Meade is "broadcasting" our comedy hit to audiences at Langley Moor Hippodrome, Durham.

At Worthing.

A report from the Theatre Royal, Worthing, tells a story of Feldmanists' successes.

(Continued at head of next col.)

Charlie Rich is scoring big with "I Love Kids"; Jessica Way, principal boy, is making a great hit with "From One Till Two"; and Gracie Gallimore has a fine reception for "California, Here I Come," worked as a scena. A "Get-Rich-Quick" production is always a success, and Feldmanism is always well to the fore therein.

Great Success.

Writing from the Theatre Royal, Sheffield, captivating June Sterling reports her great success with "From One Till Two." This charming number is beautifully rendered by this popular panto. artist, assisted by a male quartette, who supply a pretty harmonised chorus.

An Enjoyable Show.

"Cinderella," produced by George Egbert at the Grand Theatre, Putney Bridge, is one of those enjoyable shows that you can't forget. A clever company put over the leading Feldman panto. hits to the delight of their audiences. Rita Moir scores with two winners in "When Will the Sun Shine for Me?" and "Send Me a Record"; Violet Beatrice makes a big hit with "California, Here I Come"; while Alec Watson works "After the Storm" with conspicuous success. Eric Victor has a couple of hits in "La-la-la" and "In the Parlour," and "From One Till Two" is the popular duet featured by the principal boy and girl. The orchestra, under the able baton of Cyril Green, make a feature of "Radioland" overture.

Popular "Boy."

Lily Warde, the popular principal boy in Cecil Murphy's "Aladdin" production at the Kennington Theatre, makes a special feature of "Say It With a Ukulele," in which she is assisted by a clever chorus. Her bright rendering of "A Smile Will Go a Long, Long Way," is heartily applauded, and she combines in the big-hit duet, "From One Till Two," with Cecile Esdale. Miss Esdale, who is the winsome principal girl, scores with "La-la-la." "When They're Eating Rice in China" is worked by Albert H. Grant with excellent effect, and his audiences join in the chorus with a will.

At Chelsea.

We heard and saw Herbert Barnes' pantomime, "Babes in the Wood," at Chelsea Palace last week, and a great show it is. Sam Hilton makes a big feature of "I Love Kids," in which Lowe and Loman also play a great part. Emilie Shepherd has a really charming voice, which is displayed to the utmost advantage in the delightful ballad, "You're in Love With Ev'ryone." Aubrey Viennett's orchestra make a feature of "From One Till Two."

A Hit.

Jack Charman, who is one of the leading lights in George Wayne's "Mother Goose" pantomime, has a wonderful comedy winner in "Turned Up." The clever comedian puts over an irresistible version of this Feldman hit, and has no difficulty in infusing the spirit of the song into his audiences.

Five Favourites.

Five fine Feldman favourites are big features of Tom Vernon's "Jack and the Beanstalk" pantomime, which is going great guns just now. The numbers being featured so successfully are "Radioland" overture, "When Will the Sun Shine for Me?" "Not Here, Not There," "Oh! How She Lied," and "If They're Irish."

A Correction.

Messrs. Will A. Jackson and James Jewel inform us that their pantomime "Dick Whittington" opened at Barnsley, and not at Bradford as stated in our notes recently. Seven Feldman winners are being featured in this clever show.

At the Queen's Hall.

Seven popular Feldman numbers—old and new favourites—were played by the Savoy-Orpheans and the Savoy-Havana Bands at the first concert of syncopated music, given at the Queen's Hall last Saturday night. One of the outstanding features of the brilliant programme was the Orpheans' beautiful rendering of "Shadowland," a new Feldman composition by Brooks A. Ablett, one of the most prolific composers of the new school. "Shadowland," as its title suggests, is an elusive, ear-haunting melody, changing from sombre shadows to a lilting theme in a brighter key. It will be one of the greatest hits ever published!! Other well-known numbers used to illustrate the evolution of syncopated music, from ragtime to symphonised syncopation, were "Maggie," "In a Little Rendezvous," "Bright Eyes," "Me and My Gal," "Alexander's Ragtime Band," and "Go 'Long, Mule."

SYD. WALKER
Wishes Everyone A Prosperous New Year

"I BELONG TO GLASGOW." "HI DIDDLE DIDDLE."
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LONDON SHOREDITCH.

Billy Bennett gains many hearty laughs with "Mine, All Mine," his extremely droll stories and his burlesque recitations. His parody on "If Winter Comes" and his dance all cause much merriment. Southwood and Pink Lady, in their vaudeville act, are very popular. "Wonderful One" is delightfully sung, and popular modern melodies with the old-time favourites are charmingly rendered by the twain. Suther, in his one-man revue, plays many parts and many instruments, all in first-class style, being heartily acclaimed. Will Menri has a resonant voice and is heard to much advantage in "Devil-may-care Am I." Miss Fay Stedman and Reg are a smart and versatile pair. "He Whispered the Rest in Her Ear" and other ditties are capitally rendered, while Reg. does well on the 'cello. Billy Moore and Kiddies step-dance well. Owen McGivinny, in his quick-change sketch, "Bill Sykes," proves himself a very good Dickensian protean artist; "Smilin' Through," as presented by Johnson and Bert, is a laughable comedy episode.

Billy Bennett, in "The Wager," attempts to follow Owen MacGivinny's sketch, and by the mirth he creates he goes far to earn the £1,000 offered in the challenge, for it is a screamingly funny travesty.

LEWISHAM HIPPODROME.

A fine variety bill here is topped by the London Band from the Hippodrome, and under the direction of Mr. Emlyn Thomas their varied selections from an extensive repertoire are received with much enthusiasm. Harry Tate and Co. in the popular "Fishing" is another big attraction, Harry's efforts causing endless merriment. Teddy Webb, male impersonator, scores in a Scotch number, "I'm Going Back." She looks very smart in a kilty costume. "I'm Saying Good-bye," a similar number, follows, and gains hearty applause. Fyne and Hurley, those masters of comedy acting, offer a clever burlesque on "Mr. Wu," after a characteristic introduction. It proves very funny and very popular. Miss Dorothy Colston, contralto, sings beautifully "Love's Old Sweet Song," "Annie Laurie" and another number. Miss Colston has a lovely voice, and knows how to use it. The O'Gorman Bros.' act of comedy, patter, song and dance is always refreshing, and it is received here this week with much approbation. Newhouse and Merrill, Anglo-American comedy cyclists, and George Lee in character comedy studies complete. Mr. Bert Vasco is the manager here.

"THE BARN-STORMERS."

At the Metropolitan.

That right merry, melodious and brainy super-revue, "The Barn-Stormers," is this week presented by Mr. Walter Bentley, at the Metropolitan, to the Edgware-road patrons' obvious delight. It would be difficult to find a greater galaxy of star artists grouped together in one touring revue. Here are some of the names:—Jack Morrison, Dan Whitley, Daly Cooper and Mabel Lait, and the St. Bernard Octette. Moreover, the *mise-en-scene* is on the same lavish scale.

All Mr. Jack Morrison's well-known talents as a character comedian find plenty of scope, the rôles he undertakes ranging from a very gory comic murderer to an impassioned poet making love in quite the "grand manner." Room is also found for some of his impressions of popular stars, and Mr. Morrison altogether finds great favour. Another big scorer is Mr. Dan Whitley—particularly in a nautical number, in which something goes wrong with the "effects"—and Miss Mabel Lait is throughout all that a leading lady should be. Mr. Daly Cooper, called upon to play a variety of comedy parts, does so with all his wonted skill, and the St. Bernard Octette fairly bring down the house in an elaborate and realistic "Songs of the Sea" scena. Mention must not be forgotten of the excellent dancing of Jack and Beni Leopold, particularly in a scene where they are joined by the "Devil M'Cares" (meaning the Barn-Stormers' own clever troupe of dancers).

"CABARET CALLING"

At the Bedford.

Produced at the Bedford on Monday, "Cabaret Calling" met with a splendid reception, which is fully deserved, for the Palace Producers, who are responsible, have spared nothing to make it a success. It is a collection of songs, dances and comic interludes which attract the eye or amuse with a capital company to put the stuff over, which they do in their best style. Miss Jane Ayr appears in many scenes. She sings and dances delightfully, and has a most attractive personality. Mr. Dennis Brogan has a fine voice, and is heard to advantage in several numbers, one of which, "My Lady's Crinoline," is very charming. Billy Fry and Ken Douglas keep the fun going at intervals in various comic interludes. Billy Fry was very amusing in his Showman scene, while Ken Douglas scored with his dancing number, and both were very funny in one scene, "The Bravest Deed of the Year." Wyn and Ivy are as good as ever, and aid the comedians very much with their capital support. The Imperial Trio and operatic chorus are quite a feature of the show, for they give some finely rendered operatic selections which are greatly appreciated. In a show of this description a good chorus means a great deal, and in this case the chorus work splendidly; in fact, we have seldom seen better while the dancing of the Twelve Empire Girls is a joy, their work being so neat and finished. The dresses are a feast of colour, and are from the designs of Miss Dolly Tree, while the dances have been arranged by Mr. Dennis Brogan, and the whole has been staged under the direction of Mr. Ralph Coram. But we must add a word of praise to Mr. Richard Hart, the Bedford's stage manager, to whom is due the wonderful smoothness that marked the production. Mr. J. S. Sackin, the manager, had a packed house on Monday, and he may expect it throughout the week.

Harry Emeric.

At present playing the chief comedy part as dame in pantomime at the Theatre Royal, Portsmouth, Harry Emeric is due to return to that successful revue, "Top Speed," at Woolwich on the 26th inst.

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FROM BRAIN TO KEYBOARD.

New Light on Pianoforte Playing: Some Interesting Facts about a Remarkable System.

MR. MACDONALD SMITH INTERVIEWED BY F. ST. JOHN WHITE.

"Music is God's best gift to man, the only art of heaven given to earth, the only art of earth that we take to heaven."—LANDON.

The sterling merit and many undoubted claims of the Macdonald Smith "From Brain to Keyboard" system of pianoforte playing have long deserved wider recognition no less than its aims and objects have called to be better understood, as well by an ever-growing army of professional pianists as in the less limited ranks of those amateurs, beginners, or otherwise, with whom music is still scarcely more than the mere dabbling with a favourite hobby for pleasure or pastime's sake.

The system as a system is by no means new, but it is characterised by so many features that have just claim to be regarded both individually and collectively as unique that the following recapitulation of its methods in principle and practice cannot well fail to prove of more than passing interest to our readers.

It is fitting that I should observe at the outset that while this particular system has now been taught by the inventor for years past with a degree of success that is as amazing as it is consistent, it is the original course of correspondence tuition in the theory and practice of tone and technique in relation to the pianoforte.

Many professedly similar postal course systems have followed in its wake—a fact which abundantly justifies the truism that "Imitation is the sincerest form of flattery," but "From Brain to Keyboard" was the progenitor of any and every attempt at emulation, and it is worthy of note that it was not until Mr. Macdonald Smith had practised the particular system of his invention with unvarying success for some five or six years that the first of several efforts at imitation made its would-be competitive appearance. No other postal system of pianoforte tuition, that I am aware of, can conceivably expect to cope with an obviously difficult subject with the same measure of thoroughness or anything approaching the degree of certainty which stamps the invention of Mr. Macdonald Smith, based, as it is, upon a singularly brilliant blending of the musician's art with the skill and deep-seated learning of the scientist. In the result, the system here under review, to which Mr. Macdonald Smith has applied, whether by accident or design, certain commonsense and fundamentally human principles which no one had apparently taken the trouble to previously ascertain, is responsible for effecting such seeming wonders that it can have nothing whatever to fear by comparison with any other system which may claim to produce like results.

Mr. Macdonald Smith has approached his subject from a quite unusual angle—hence the astonishing success that has attended his labours. He has sought to abolish ancient shibboleths, and to rid his mind of the instinctive prejudice which clings tenaciously to worn-out notions and exploded theories. Like certain of the greatest of our modern physicians, he has grasped the immense advantages of searching, painstaking and essentially accurate diagnosis. He has tackled his theme at its beginning, and thence moulded it into as near an approach to perfection as mortal man can hope to achieve, by successive stages—each assiduously analysed and watched with sedulous care.

The attitude of Mr. Macdonald Smith himself towards his life's mission is that of the mathematician and the scientist coupled with the vision, the dreams and the idealism of the maestro, and, as such, his work has been invested with that so rare admixture of the ideal and the severely practical that is never encountered in the purely artistic mind that knows no other considerations than those of the dreamer.

To me, the whole essence of Mr. Macdonald Smith's doctrine of Pianoforte mastery rests upon the fact that from its inception he has preferred to strike at the root cause of the failure of so many people who, despite their most earnest endeavours and often tireless efforts, are compelled to admit defeat in their ambition to play the piano with the right expressive touch, the correct technique, and that indefinable yet all-important factor which, perhaps for want of a better term, we call "finish." He has not been content, as have so many other professors of the pianoforte, to seek palliatives for common difficulties and defects, but instead has traced the origin of all or most of these to their source, and, subsequently, after the manner of the surgeon, taken prompt and effective measures to remove the cause.

To the careful cultivation and the successive elaboration and perfecting of his system of efficient nerve and muscular control—a process defined as "full contraction"—not merely the musical world, but the whole world of music lovers from the veriest tyro to the professional player who is yet conscious of his own imperfections owes a debt of abiding gratitude. Commenting upon the many excellencies of the Brain to Keyboard training, the late Sir Frederick Bridge declared that "The Macdonald Smith system is likely to be one of the most valuable weapons which has been added to the armoury of the modern teacher during this century."

Of a retiring disposition, I found it a matter of no small difficulty to induce Mr. Macdonald Smith to talk about himself. His many pupils, he hinted, were best fitted to praise or criticise the results of his work, but in the end I was able to elicit some remarkably interesting facts as the outcome of a long and vastly illuminating talk.

Courtly and gracious to a degree, and as personally charming as he is artistically gifted, I found Mr. Macdonald Smith full of intersting personal reminiscences of the eminent musicians who have from time to time been numbered among his pupils, the most recent one to announce the receipt of great benefit from his work being the celebrated organist, Edwin H. Lemare.

I found the eminent inventor little inclined to praise the merits of his own wares, but he willingly vouchsafed a considered resumé of the main principles of his system. Recalling the well-known dictum of Herbert Spencer, "Unexpected as the assertion may be, it is nevertheless true that the highst Art of every kind is based upon Science—that without Science there can be neither perfect production nor full appreciation"—he explained as follows:—

"It is evident for some reason or other it is quite rare that the same individual has special aptitude for scientific study and for artistic appreciation, so that the rule is that artists are unscientific and scientists are unartistic. Now I found that I was just as keen on Art as on Science, and the consequence has been that I soon found the greatest possible pleasure in applying science to the furtherance of art problems. Without this rather unusual combination of the two faculties mentioned, it would hardly have been possible for me to bring my discovery to a good issue."

"If I mention these points, it is because a very essential part of my system is dependent for its invention, though not for its application, upon a very thorough understanding of the laws of mechanics and mathematics, sciences which very few musicians have any special aptitude for, though they have to get up parts of the subject to some extent when they work for their degree."

"I was early struck by the fact that pianists seemed to require an enormous amount of practice at the Keyboard, first to acquire technique, and then to keep it up; also that the more they practised the more wooden and hard their touch became, whilst many actually went back as a result of practice instead of progressing."

"Anxious to be a good pianist, but equally loth to practise to no purpose as I saw others doing, most of my spare time for many years was devoted to the problem of finding out how the muscles of the favoured few who play well without practice differed from ordinary people's. Dozens of different forms of apparatus which, though very useful in their way, were not perfect in their results, were discarded one after another till, apparently by accident, I discovered the fact that it is only by a certain definite way of exercising the muscles that they can be brought thoroughly under control in the way a pianist needs. To this discovery the only possible name of 'Full-contraction' has been given, and I shall further explain it in the course of this interview. I soon found that exercises on this principle, coupled with other special mechanical rules about trills, skips, and repeated chords, made up a System which was absolutely complete. But before presenting it as I did in a paper read before the Musical Association of London, and introducing it to the public, I made certain that there was no requirement of the most advanced concert player that I could not satisfy. To this end I had lengthy and sometimes rather heated discussions with those of the most eminent London Professors who had given special attention to the subject of technique. Objections which did not occur to them will, I think, occur to nobody, and as all have been thoroughly met, the pianist who takes my Course of Lessons may feel sure of one thing, viz.: that he is using a System which in every detail is as thorough and practical as it is possible to make it, and that it will readily do all that is claimed for it and generally more. These assertions are made after experience with some thousands of cases.

"If you ask me why—if the matter is really simple or easily done, the way to gain technique without practice had not been found out before I reply that it also seems strange to me; but perhaps the explanation is to be found in the fact that it is extremely rare to find a musician who is at the same time a keen scientist or inventor, and that this matter of control of muscle has not any connection, of necessity, with music. It is a question, or series of questions, of physiology and mechanics, a purely scientific matter and not a musical one at all, and therefore piano teachers were not likely to find it out, whereas an engineer might. I may mention that I have had the advantage of the friendship of eminent physicians and physiologists, and enjoyed the benefits of their criticism of my work and of their assistance in some of the scientific details.

"Music requires for its interpretation, first and foremost, no doubt, the musical soul and musical brain, but, secondly, also, and necessarily, the delicately regulated contractions of certain muscles to produce the sounds from whatever instrument is being played. In the case of the pianoforte, the deservedly popular instrument of our time, very great attention and study has been given to that part of the mechanism which intervenes between keyboard and string; but it is to the remaining part of the chain—and this chain, as all others, is no stronger than its weakest link—that my attention has been given.

"That this technique, this link between brain and keyboard—in a word, this perfection of muscular control—is the weak link in the chain, needs, I think, no confirmation. Every performer knows it too well, from the girl of nine who cries over her scales, to the concert pianist who laments that the arduous practice he knows not how to avoid is eating the soul out of his playing. We have, moreover, the testimony of eminent teachers. 'For a pianist three things are necessary,' says Von Bülow, 'the first is *Technique*, the second is *Technique*, and the third is *Technique*.' Franklin Taylor defines technique thus:—'Perfect technique—in other words, perfect control over the fingers.'

[illegible] following apt analogy. 'No player whose technique is deficient can express properly his own musical feelings or the ideas of the composer, just as no speaker can speak or recite impressively and convincingly if he is forced to stumble over the pronunciation of every other word.'

"It is therefore clear that to any pianist a method by which the most perfect control over the fingers, hands and arms is obtained, is of fundamental importance.

"If you are not a perfect pianist, it is because, although you have the right number of bones and muscles, some or probably many of the latter are in an impoverished state owing to the circulation through them having been defective and imperfect for years. And as they are imperfect, any nervous impulse you send along the nerves to these muscles, ordering them to act, requires to be much greater than is the case with perfect muscles; moreover, the latter take much longer to move than should be the case. For a pianist it is obvious that every muscle must move the instant it is required so to do, and if this fails to be the case with even a few of the muscles brought into play in any technical passage, no further reason need be sought to account for the failure you experience in playing it, though others may be simple enough. Unless every muscle in the hand and arm is in perfect condition, one or other of the many technical difficulties a pianist has to overcome will be found to be insuperable.

"The application of the study of gymnastics to the requirements of the pianist or organist is by no means new, but little could be gained by describing the methods and apparatus hitherto invented.

"Another reason why the majority of people are not perfect pianists is because they have hitherto believed that the principle 'practice makes perfect' had a universal application, and that if the constant repetition of certain passages did not enable them to master them it was because they had not done it often enough, and they perhaps tried doubling their practice.

"The evils attendant upon sitting at the keyboard for four or five hours a day are practically known to all who have done it, and in many cases over-practice leads to what is known as pianist's cramp, an affection which is practically incurable by ordinary medical methods, but which almost invariably yields to the use of my 'full-contraction' exercises combined with proper attention to the general health.

"Keyboard practice has hitherto been accepted as a necessary evil attendant upon piano-playing; hours of wearisome scale-practising and of five-finger exercises being undergone in the (often vain) attempt to keep fingers and wrist in that supple and nimble condition so essential to the execution of rapid movements. My system of training not only abolishes all this—it does more, for by its aid the performer acquires a far more perfect touch and technique than he or she could ever hope to gain by years of practice under the old system.

"The terrible drudgery undergone in mastering, or trying to master, technical difficulties, can only be contemplated as a constant daily task by professionals or those in whom youth and ambition are specially strong. The most dogged determination fails to induce the adult pianist to stick to his Tausig and his Pauldy when he has proved the falsity of their guidance.

"The real way to attain mastery over difficult passages is not to go over them till you are sick and tired of them, but first to get your arm and hand muscles into the best state possible, a state approaching that exceptional muscular development with which 'virtuosi' are endowed by Nature."

Speaking of the importance of proper training and control of the nerves and muscles, Mr. Macdonald Smith pointed out that:—

"A little reflection will show that the hand is by no means naturally suited for playing the piano, and therefore requires to be most carefully adapted to its new work. The short thumb, with its lateral movement, is, indeed, most handy in many passages, though the majority of players make sad misuse of the 'thumb-under' movement, but the four fingers are of different lengths and varying strengths, and owing to our constant use, for everyday purposes, of the first two and the thumb, the third and the fourth are relatively very weak.

"Add the fact that the thumb is never used for an 'up-and-down' movement except at the keyboard, also that the tendons of three of the fingers are by nature tied together in a manner most provoking from the pianist's point of view, and you see what an irregular combination we have, needing a vast amount of training in the ordinary way before they can be made to play an even scale or a rapid arpeggio.

"Yet these are not the chief difficulties. You probably think that the only 'tools' a pianist requires to have thoroughly trained are his fingers. There can be no greater mistake. The whole arm as far as the shoulder and even to the shoulder-blade is every bit as important as the fingers for difficult music. A little description of the pianist's tools will therefore not be out of place.

"The arm and hands contain:—

(1) Bones, (2) Ligaments, (3) Muscles, (4) Nerves, (5) Other tissues, besides the blood from which all the others derive their nourishment.

"Now all these parts are of importance to the pianist, though of course some more than others.

"The *Bones* form the framework of the machine with which we play, but as there is seldom anything wrong with them, I need not enter into detail, but with respect to the *Ligaments* which hold the joints together, the case is different. However good the muscles may be, they cannot possibly move the bones freely as is desired unless the latter are flexibly attached to each other, in other words, **unless the ligaments are elastic.** In stiff wrists and stiff fingers the ligaments are much less elastic than in supple ones. A common fallacy is that of supposing that if the fingers and wrists are supple all is right, but surely it is self-evident that however flexible a joint may be, you cannot move it quickly and accurately unless the muscles are in first-rate order; indeed, this is the chief consideration. One of the most striking results of my System is that these ligaments, even if very stiff at first, become as supple as rubber in all persons enjoying a fair state of general health.

"The *Muscles* form undoubtedly the most important part of the arm and hand from the pianist's point of view. There are fifty-nine muscles in each arm, and when all the movements used by the player are properly understood, it will be seen that not a single one of these fifty-nine can be left undeveloped without its being translated into failure to play one or other difficult passage with ease. It is not necessary for every player to know even the names of these, but all teachers should have a proper conception of the importance of the arm muscles, and of the way in which they affect the playing.

MR. MACDONALD SMITH.

Each muscle must be made and kept in as perfect order as the state of health of the player will permit, or their disuse, partial or entire, will make them sluggish in obeying the will power which causes them to act. Each finger, including the thumb, has muscles to raise it and others to depress it. The chief of these are placed in the forearm, and it is the tendons only from these muscles which pass through the wrist, and are inserted in the last joint of the fingers.

"There are muscles which act on the whole hand at the wrist in the same way, and which produce all the so-called wrist movements so important for the pianoforte player. The thumb has special muscles which are used for the "turning under.' The fingers are moved laterally by some small muscles placed in the hand, and which are used in playing any arpeggio. In short, the hand and arm are provided with ample means for performing each of a numerous series of distinctive movements.

"It is nothing new to recognise the fact that if one wants to be a perfect pianist one must have an unusual perfection of muscle. The favoured few possess this by virtue of natural gift, but though many methods had been tried, no satisfactory solution of the difficulty had been arrived at until the value of the special "full-contraction' principle of exercise was found out. With its help, everything is made clear and easy, as far as Touch and Technique are concerned.

"The *Nerves* are, so to speak, the telegraph lines along which are sent the orders issued by the brain for the muscles to move as they are wanted to do. It would not be appropriate here to go into all the interesting facts connected with the laws governing the nutrition of the nerves and the more important nerve centres from which they spring, but, without going into technical explanations, your readers will easily understand that such an improved general circulation as my System brings about must have its effect upon the nerves, which are, of course, nourished by the same blood as the muscles. As a consequence, one has only to perfect the muscles by the use of my 'full-contraction' exercises, to discover that at the same time and without any special attention to the matter, not only are the ligaments made supple, as I have mentioned, but the nerves are perfected in a wonderful way. Hence the remarkable improvement in the nerves which is always brought about by my System. Independence of control over such muscle or group of muscles separately is what all pianists are aiming at, often in vain, by keyboard practice, but with the exercises of my System this result comes about of itself. The power, for instance, to play with one hand a succession of chords, sounding out any one note that belongs to the melody one wants to emphasise, becomes a perfectly easy matter, whereas I have never met any pianist except those trained on my System who have found it possible to do this except slowly and awkwardly, and therefore unmusically.

"If you will remember that it is entirely from the blood that the muscle derives the nourishment which not only enables its fibres to grow and develop but gives it its capacity for work, you will understand the enormous improvement to be expected when one uses a form of exercise like full-contraction, which leaves every fibre of the muscle full of the very best blood, i.e., blood unimpaired by the fatigue products which every other form of exercise leaves in the muscle when ceasing to do the work of which the exercise consists. **As my movements involve no work, no fatigue products are created.**

"Though there are fifty-nine muscles to be trained in each arm, it does not follow that each one has to be exercised separately—far from it. One movement may give full-contraction to seven or eight muscles at a time. That is why I have been able so to condense my System that **a few minutes' practice a day** is all that is needed.

"If at the outset you should be inclined to make the objection that I am wrong in assuming that perfection of piano playing consists in nothing but a perfect technique, I should state that I do not hold that view in the least, for I am quite sensible of several other things being just as essential. The great point I wish to emphasise, however, is that in this technique lies just the hitherto insuperable barrier which no proper means has been brought forward to overcome. Other departments, such as sight reading, memory, &c., have been dealt with more or less efficiently, and you may find many theoretically perfect pianists, but when we come to the difficulties of touch and technique, no other road has been found except that of interminable practice, and that road, it has been clearly shown, does not lead to the desired goal save with a very few favoured individuals.

"When you have acquired a perfect technique by means of my System the other difficulties connected with piano playing need not detain you long."

To sum up, Mr. Macdonald Smith not only explained, but also completely convinced me of four exceedingly important points:—

"That Technique is the great difficulty of 90 per cent. of pianists.

"That no royal road has been found to overcome technical difficulties, because the problem is in the domain of physiological science, which piano teachers have never studied.

"That, if they had, they would not have done much good until they found out the exceptional value for the musician of full-contraction exercise.

"That when this principle of muscular training is properly invoked and applied, the necessity for drudgery in any form entirely disappears. True, it is not every musical person who has the physical qualities required to be a good player, but the fact that with little trouble a pianist can acquire the same perfect control over his movements that hitherto only the gifted few have possessed, makes it possible to transform at least 90 per cent. of failures into successes, and often into great successes, irrespective of the pupil's age."

The Brain to Keyboard system is, as I have previously pointed out, of no mushroom growth. It was the forerunner of numerous attempts to teach pianoforte playing through the post. Unlike many of its would-be imitators, however, it has capably withstood the test of time, and from its inauguration in 1895 it has been continually winning fresh laurels.

There have been many sceptics who were slow to perceive the wisdom in Schumann's exhortation to "reverence what is old, but have also a warm heart for all that is new," and to "indulge no prejudice against unknown names," but the fact remains that among Mr. Macdonald Smith's first converts were some of the most sceptical of the musical critics themselves, and a man who can succeed in conveying conviction to the minds of the professionally sceptical is something of a genius.

Mr. Macdonald Smith's ideas may, by some, be deemed revolutionary, though the discerning investigator will be forced to the speedy conclusion that they are, in reality, evolutionary. The saving of time, worry, and mental wear and tear which it effects, no less than the enfranchisement which it secures from a host of former drawbacks, disadvantages, and conventional ills, are but a few of the factors that lift Mr. Macdonald Smith's system far above the plane of mediocrity, and identify it for what it assuredly is—one of the most remarkable and beneficent discoveries in relation to the pianoforte of this or any other age.

If the Macdonald Smith method of harnessing the brain to the Piano Keyboard were actually devoid of any other distinctive merit, it would still deserve perpetual renown for having effectively delivered long-suffering mankind from the endless martyrdom of pianoforte practice; from the oppressive tyranny of Scales, from the dreadful repetition of "The Maiden's Prayer," and the barbarous horrors of the five finger exercise.

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MAKE up your mind once and for all to learn to play the piano—or if you can play already, decide to improve your standard of performance beyond all recognition. In a few short months my postal System of Pianoforte Playing will do more for you than years of ordinary teaching or practising. Fascinating, easy and inexpensive, it is based upon a most important physiological discovery of my own, and has brought the happiness of accomplishment to thousands of men and women of all ages in every part of the world. My System does away with all need of constant, laborious 'practice," and yet requires no artificial aids, apparatus or specially written scores. Realise that if you start with me NOW you will soon have fulfilled one of your dearest ambitions. Just think for one moment what this *means* to you. Write to me to-day for full particulars and my illustrated book (see below).

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Many eminent musicians, including the late **Sir Frederick Bridge**, have used and highly recommended my System—the **ORIGINAL POSTAL SYSTEM.** No apparatus or special music necessary — just an easily acquired method with quicker and *better* results.

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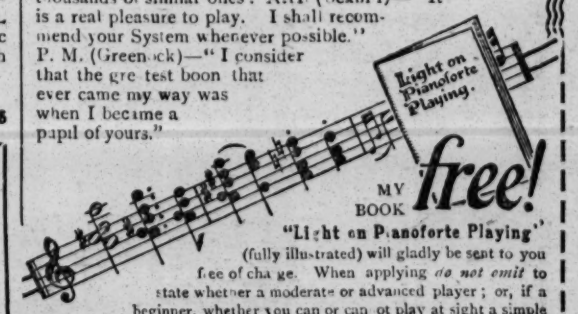
Read these spontaneous opinions, selected from thousands of similar ones: A.H. (Bexhill)—"It is a real pleasure to play. I shall recommend your System whenever possible." P. M. (Greenock)—"I consider that the greatest boon that ever came my way was when I became a pupil of yours."

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E. MACDONALD SMITH, 19c, Bloomsbury Sq., London, W.C.1

ON THE ROAD.

NO CHARGE IS MADE FOR ANNOUNCEMENTS UNDER THIS HEADING. MANAGERS OF TOURING PLAYS, REVUES AND CONCERT PARTIES ARE INVITED TO FURNISH PARTICULARS OF THEIR TOURS FOR INSERTION.

PLAYS.

ALADDIN (BLISS)—Jan. 5, Hippo., Norwich.
ALADDIN (HIGHLEY).—Jan. 5, O.H., Northampton; 12, County, Bedford.
ALADDIN (HOLMSHAW AND JOEL).—Jan. 5, Empire, Glossop.
ALADDIN (RAY).—Jan. 5, Empire, Kingston.
ALADDIN (SALBERG).—Jan. 5, Hippo., Nottingham.
ALADDIN (WORTH).—Jan. 5, Hippo. Mexborough.
ANDERSON, J. GRANT, REP. CO. — Little Hulton Playhouse, Bolton (season).
BABES IN THE WOOD (BARNES).—Jan. 5, Palace, Walthamstow.
BABES IN THE WOOD (VENTOM SWIFT).—Jan. 5, Empire, Ashton-under-Lyne; 12, Hippo., Preston.
BABES IN THE WOOD (HOLMSHAW AND JOEL).—Jan. 5, Palace, Newark.
BABES IN THE WOOD (LEES).—Victoria, Dundee.
BABES IN THE WOOD (MAVIS AND BRENNAN).—Jan. 5, Royal, Stockport.
BATTLING BUTLER.—Jan. 5, Hippo., Manchester; 12, Empire, Glasgow.
BAYNTON, HENRY.—Jan. 12, Oldham.
BELLE OF NEW YORK.—Jan. 5, Pavilion, Ayr; 12, King's, Greenock.
BETTY.—Jan. 5, Perth; 12, Dundee.
BOODLE.—Jan. 5, P.O.W., Birmingham.
BOY BLUE (STANTON).—Jan. 5, Palace, Aberdare.
BRINGING UP FATHER.—Jan. 5, West Pier, Brighton.
BROADHEAD DRAMATIC CO. — Osborne, Manchester; Crown, Eccles; Hippo., Bury (stock season).
BROADWAY JONES.—Jan. 5, Palace, Salford.
CABARET GIRL.—Jan. 5, H.M., Aberdeen.
CAMPBELL, MRS. PATRICK.—Jan. 5, Hippo., Dunfermline; 12, H.M., Aberdeen.
CARL ROSA OPERA CO.—Jan. 5, Lyceum, Sheffield; and T.R., Rochdale.
CATHERINE.—Jan. 5, Court, Wigan; 12, T.R., Bolton.
CHU CHIN CHOW.—Jan. 5, Empire, Chatham.
CINDERELLA (GEORGE MORGAN). — Jan. 5, Col., Radcliffe.
CINDERELLA (PHILLIPS). — Jan. 5, Lyric, Braintree.
CINDERELLA (WILLATTS). — Jan. 5, O.H., Dudley.
DAME TROT (BLERIOT). — Jan. 5, Palace, Blackburn.
DEANE, HAMILTON.—Jan. 5 and 12, St. George's, Kendal.
DENVILLE (ALFRED) REPERTOIRE COS.—Gran., Gravesend; Hippodrome, Chesterfield; Court, Wigan; T.R., Stockport; T.R., Ashton-under-Lyne; Hip., Margate.
DICK WHITTINGTON (COLLINS). — Jan. 5, R., Edinburgh.
DICK WHITTINGTON (DALTON AND CLIFTON).—Jan. 5, W. Hartlepool; 12, Scarborough.
DICK WHITTINGTON (PHILLIPS).—Jan. 5, Lyric, Bournemouth.
DICK WHITTINGTON (VERNON).—Jan. 5, Met., Bootle.
DICK WHITTINGTON (WATSON). — Jan. 5, Royal, Aldershot.
DOBELL, W. L.—Jan. 7, Catholic Hall, Carrickmacross.
D'OYLY CARTE OPERA CO.—Jan. 5 H.M., Carlisle; 12, O.H., Harrogate.
D'OYLY CARTE OPERA CO.—Jan. 5. and 12, Court, Liverpool.
FATAL WEDDING.—Jan. 5, Gaiety, Houghton-le-Spring; 12, Palace, W. Hartlepool.
FORTY THIEVES (PARKIN).—Jan. 5, County, Reading.
FRASQUITA.—Jan. 5 and 12, Lyceum, Edinburgh.
GODWIN HALLETT OPERA CO.—Jan. 5, Hippo., Nuneaton.
GOING UP.—Jan. 5, Hippo., Gloucester.
GOLDILOCKS.—Jan. 5, Court, Warrington.
GOODY TWO SHOES (OSMOND).—Jan. 5, Palace, Halifax.
GOODY TWO SHOES (ROONEY).—Jan 5, Hippo., Hulme.
HAMMERSLEIGH, BERIC. — Jan. 5, Royal, Inverness.
HUMPTY DUMPTY (DE LACY).—Jan. 5, Hippo., Preston.
IMPERIAL OPERA.—Jan. 5, Tower, Goole; 12, Hippo., Accrington.
IT PAYS TO ADVERTISE. — Jan. 5, P.O.W., Rugby.
JACK AND JILL (FLORRIE FORDE).—Jan. 5, Empire, Newcastle.
JACK AND JILL (CECIL).—Jan. 5, Empire, Eastwood.
JACK AND THE BEANSTALK.—Jan. 5, Lyric, Leigh-on-Sea.
JACK AND THE BEANSTALK (SUTTON).—Jan. 5, Royal, Plymouth.
JOAN ALL ALONE.—Jan. 5, Hippo., Southampton; 12, Empire, Cardiff.
KISSING TIME.—Jan. 5, Col., Ilkeston.
LAST WALTZ.—Jan. 5, Hippo., Darlington; 12, Empire, Sunderland.
LILAC TIME.—Jan. 5, P.P., Eastbourne.
LILIES OF THE FIELD.—Jan. 5, T.R., Peterborough; 12, O.H., Northampton.
LITTLE BO-PEEP (KIDDIE). — Jan. 5, Palace, Warrington.
LITTLE JACK HORNER (DALTON).—Jan. 5, Palace, East Ham; 12, Palace, Chelsea.
LITTLE JACK HORNER (READING).—Jan. 5, Palace, Bridgwater.
LITTLE MINISTER.—Jan. 5, Regent, London.
LITTLE NELLIE KELLY.—Jan. 5 and 12, Hippo., Liverpool.
MADAME POMPADOUR. — Jan. 5, County, Bedford; 12, T.R., Peterborough.
MADAME POMPADOUR.—Jan. 5, T.R., Bury; 12, Grand, Swansea.
MAM'ZELLE KIKI. — Jan. 5, Hippo., Portsmouth.
MERRY WIDOW.—Jan. 5, Empire, South Shields; 12, Empire, W. Hartlepool.
MOTHER GOOSE (RICH).—Jan. 5, Pal., Southampton.
MOTHER GOOSE (N.) (VENTOM SWIFT).—Jan. 5, Empire, W. Hartlepool; 12, Empire, Gateshead.
MOTHER GOOSE (S.) (VENTOM SWIFT).—Jan. 5, O.H., Cork; 12, O.H., Cork.
MOTHER GOOSE (SLACK).—Jan. 5, O.H., Jersey.
MR. MANHATTAN.—Jan. 5, Hippo., Southend; 12, Finsbury Park.
MR. TICKLE, M.P.—Jan. 5, Empire, Leeds.
NELLIE DEAN.—Jan. 5, Empire, Islington.
OFFICERS' MESS.—Jan. 5, Hippo., Devonport.
O'MARA OPERA CO.—Jan. 5, Empire, Preston; 12, Col., Ilkeston.
OUR BETTERS.—Jan. 12, O.H., Southport.
OVER THE HILL.—Jan. 5, Met., Abertillery.
PERI.—Jan. 5, H.M., Walsall; 12, Hippo., Stockton.
PETER PAN.—Jan. 5, Grand, Swansea.
PIERROT AT PLAY.—Jan. 5, Kursall, Whitley Bay.
POPPY.—Jan. 5, Hippo., Sheffield; 12, Hippo., Portsmouth.
POPULAR OPERA.—Jan. 5, Queen's, Farnworth.
RAY AND MAYNE.—Stock season, Grand, Stockton.
RAYNOR REPERTORY.—Jan. 5 and 12, O.H., Burton-on-Trent.
RAYNOR REPERTORY.—Jan. 5, T.R., Aston.
RED RIDING HOOD (JAZON AND MONTGOMERY).—Jan. 5, Met., Manchester.
RED RIDING HOOD (KIMBERLEY).—Jan. 5, New, Crewe.
RED RIDING HOOD (LEE'S).—Jan. 5, Alhambra, Leith.
RED RIDING HOOD (MORLEY).—Jan. 5, Hippo., Altrincham.
RED RIDING HOOD (WILLIAMS AND BEANLAND).—Jan. 5, Empire, Dewsbury.
RIP VAN WINKLE.—Jan. 5, Alhambra, Stirling.
RISING GENERATION.—Jan. 5, Grand, Southampton; 12, T.R., Chatham.
ROBINSON CRUSOE (KIMBERLEY).—Jan. 5, County, Shrewsbury.
ROBINSON CRUSOE (ROSS).—Jan. 5, King's, Manchester.
SINBAD THE SAILOR (DALTON AND KEIR).—Jan. 5, Grand, Mansfield; 12, Grand, Derby.
SPORT OF KINGS, THE.—Jan. 5, Grand, Luton.
STOP FLIRTING (ALFRED BUTT).—Jan. 5, Empire, Wood Green; 12, New, Cambridge.
TERRY, FRED.—Jan. 12, Grand, Wolverhampton.
TILLY.—Jan. 5, Hippo., Bristol.
TONI.—Jan. 5, O.H., Kidderminster.
TONS OF MONEY WHITE).—Jan. 5, Balham.
TONS OF MONEY (BLUE). — Jan. 12, Southampton.
WHIRLED INTO HAPPINESS.—Jan. 5, O.H., Kirkcaldy.
WHITE CARGO (SOUTH).—Jan. 5, P.G., Folkestone; 12, County, Reading.
WHITE CARGO (NORTH).—Jan. 5, T.R., Leamington; 12, O.H., Blackpool.
WHO'S MY FATHER?—Jan. 5, Empire, Edinburgh.
WORKING GIRL, A.—Jan. 5, Grand, Clapham.

REVUES.

ALL VIM.—Jan. 5, Royal, Stockport.
AERIAL FLASHES.—Jan. 5, City V., Leeds.
APRIL SHOWERS.—Jan. 5, Grand, Hanley.
BARNSTORMERS.—Jan. 5, Metropolitan, W.
BRIGHTER LONDON. — Jan. 5, Alhambra, Glasgow.
CABARET CALLING.—Jan. 5, Bedford, Camden Town.
CASEY'S COURT.—Jan. 5, Grand, Bolton; 12, Tivoli, Hull.
CHEER UP.—Jan. 5, Tivoli, Barrow-in-Furness.
CRASH.—Jan. 5 Hippo., Ipswich.
CONTRASTS.—Jan. 5, Empire, Gateshead.
DANCING BARBER.—Jan. 5, Empire, W. Bromwich.
DAUBS AND DIMPLES.—Jan. 5. Temperance H., Merthyr Tydfil.
EVENTS.—Jan 5, Derby; 12, Hanley.
FAGS.—Jan. 5, Palace, Carlisle.
FETCH A POLICEMAN.—Jan. 5, Palace, Ebbw Vale.
FIZZ.—Jan. 5, Clay Cross; 12, C.T., Warwick.
FLIRTS AND SKIRTS.—Jan. 5, Palace, Hull.
FOLLOW THE MONEY.—Jan. 5, New, Northampton.
FORBIDDEN FRUIT.—Jan. 5, Empire, Newport; 12, Leamington.
FRED KARNO'S FOLLIES.—Jan. 5, Col., Cheltenham; 12, County, Shrewsbury.
FUN IN A CABARET.—Jan. 5, Argyle, Birkenhead.
FUN ON AN OCEAN LINER.—Jan. 5, Miners', Ashington; 12, T.R., Stanley.
GINGER.—Jan. 5, Hippo., Birkenhead; 12, Palladium, Southport.
GOLDEN WEST.—Jan. 5, Empire, Nottingham.
GRUMBLES.—Jan. 12, Palace, Southport.
HAPPY HOURS.—Jan. 5, Hippo., Wolverhampton; 12, Hippo., Sheffield.
HELLO! BILL.—Jan. 5, Hippo., Hamilton.
HELLO! CHUCKLES.—Jan. 5, Lyceum, Taunton.
HELLO! UNCLE.—Jan. 5, Jubilee Hall, Weymouth.
HOLLYWOOD FOLLIES.—Jan. 5, Empire, Cardiff.
HONEYMOON GIRL.—Jan. 5, Palace, Leicester.
HOP SCOTCH.—Jan. 5, Globe, Consett.
IDEAS.—Jan. 5, Croydon; 12, Camberwell.
JOG TROT.—Jan. 5, T.R., Smethwick.
KHAKI.—Jan. 5, Hippo., Willesden.
KU-KLUX-KLAN.—Jan. 5, Palace, Hammersmith.
LEAP YEAR.—Jan. 5, Palace, Manchester.
LONDON TO NEW YORK.—Jan. 5, Granville, Walham Green.
LOOM, THE.—Jan. 5, Hippo., St. Helens; 12, Empire, Ashton-under-Lyne.
LOVE AND KISSES.—Jan. 5, Empire, Kilburn.
LOVE AND LAUGHTER.—Jan. 5, Empire, Bristol; 12, Empire, Brixton.
MARGUERITE.—Jan. 5, Royal, Stratford.
ME AND MY GIRL.—Jan. 5, Queen's, Poplar.
MELODY BOX, THE.—Jan. 5, King's, Dundee.
MENU, THE.—Jan. 5, O.H., Scarborough.
NINE O'CLOCK REVUE. — Jan. 12, Hippo., Wolverhampton.
O.K.—Jan. 5, Royal, Workington.
ON THE DOLE.—Jan. 5, Empire, Chiswick; 12, Empire, Shepherd's Bush.
ON THE DOLE.—Jan. 5, Palace, Salisbury.
OUR LIZ (NO. 1).—Jan. 5, Palace, Blackpool; 12, Hippo., Birkenhead.
PAGES.—Jan. 5, Hippo., Leeds.
PARADISE ALLEY.—Jan. 5, Hippo., Eastbourne; 12, Hippo., Dover.
PARISH RELIEF.—Jan. 5, Col., Portsmouth.
PINS AND NEEDLES.—Jan. 5, T.R., Lincoln; 12, New, Crewe.
PRANKS.—Jan. 5, Palace, Reading.
PUPPETS.—Jan. 5, Empress, Brixton.
RADIOS.—Jan. 5, Plymouth; 12, Huddersfield.
RAINBOW, THE.—Jan. 5, Empire, Edmonton.
REAL STUFF.—Jan. 5, Grand, Lancaster; 12, Alex., Hull.
RING IN.—Jan. 5, Oldham.
ROUND THE TOWN.—Jan. 5, Castleford; 12, Scunthorpe.
RUMOURS OF 1924.—Jan. 5, Empire, Penge.
SCOTCH BROTH.—Jan. 5, Theatre, Paisley; 12, Alhambra, Leith.
SCOTCH BUDGET.—Jan. 5, Empire, Motherwell.
SERVED HOT.—Jan. 12, Palace, Bradford.
SCANDALS.—Jan. 5, Empire, Sheffield.
SHAVINGS.—Jan. 5, Hippo., Rochdale; 12, Hippo., Darlington.
SIGN ON.—Jan. 5, Hippo., Aldershot; 12, Palace, Carlisle.
SIXES AND SEVENS.—Jan. 5, Palace, Huddersfield.
SNACKS.—Jan. 5, King's, Kilmarnock; 12, Hippo., Hamilton.
SNATCHES.—Jan. 5, Hippo., Wrexham.
TEN TO ONE ON.—Jan. 5, Empire, Woolwich; 12, Palace, Southampton.
TONICS.—Jan. 5, Palace, Ramsgate.
TRUMPS.—Jan. 5, Palace, W. Hartlepool.
'ULLO.—Jan. 5, Empire, Shepherd's Bush; 12, Empire, Hackney.
VISIONS.—Jan. 5, Finsbury Park; 12, Aldershot.
WAKE UP.—Jan. 5, Hippo., Keighley; 12, Hippo., Stockport.
WEE 'S PLEASURE.—Jan. 5, Palace, Barnsley.
WET AND DRY.—Jan. 5, Palace, Bradford.
WHAT HO!—Jan. 5, South London Palace.
WILD OATS.—Jan. 5, Hippo., Salford.
ZIP.—Jan. 5, Hippo., Stockton; 12, Palace, Grimsby.

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Pictures and Varieties.

LEICESTER PALACE.
Rehearsal at 12 noon for—
"The Love Match."

ARDWICK GREEN EMPIRE.
Rehearsal at 12.30 p.m. for—
"There You Are, Then!"

MANCHESTER HIPPO.
Rehearsal at 10 a.m. for—
Company as booked.

THE ALHAMBRA, LONDON, W.C.
Rehearsal at 10 a.m. for—
Leslie Strange, Loch and Lomond, Rudinoff, Gautier's Toyshop, Little Tich, Harry Tate, Layton and Johnstone, Lillian Burgiss.

NOTE.—Artists engaged at any of the above theatres should send photos for display in front of the house to Manager, to be returned at the end of the week.

NOTE.—All sketches played at the above theatre must be licensed by the Lord Chamberlain, and a copy of the licence, together with script as licensed, must be sent to the Stoll Offices at least 21 days before date of performance.

14 BAND PARTS REQUIRED for all Theatres except the London Coliseum, which requires at least **20**, including **4** first Violin Parts, **2** second Violin Parts, separate 'Cello and Bass Parts, full Wood-Wind and Brass Conductor. (Harp and Organ if required.)

STAGE DEPARTMENT.—Songs proposed to be sung should be submitted, and special stage requirements stated, in letters marked "Stage Department," by Artists three weeks before opening.

ADVERTISING MATTER.—Bills, Blocks, Photographs, and specimens of Pictorials really representing the Act, should be forwarded three weeks before opening. If return of photographs required please state so.

COARSENESS, VULGARITY, &c., is not allowed. The Licensing Authorities forbid this and the majority of the public resent it. This intimation is only rendered necessary by a very few artists.

ARTISTS' SCENERY & PROPERTIES must be fireproofed or they cannot be brought into the Theatre. This is by order of the Licensing Authorities.

BUSINESS NOTICE OF GENERAL APPLICATION.—No order or contract for goods or services must be accepted for any of the above Theatres except upon receipt of an Official Form issued from the Offices, London, and signed by either Sir Oswald Stoll or the Secretary, otherwise the Company concerned will not be responsible for same and will refuse payment. In special cases where goods are required at once, suppliers must look to the individual placing the orders, who will be personally liable, unless an official confirmatory order, signed as above, is received within 48 hours. Invoices must be sent to the Theatre, but monthly statements should be sent to the Head Offices. The individual Company on whose behalf orders are signed is solely responsible for payment. The Management will not hold themselves responsible in the event of loss or damage to any MSS., Songs, &c., submitted or consideration.

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Monday, January 12, 1925.

LONDON PAVILION.
Famous Lasky Production present "Peter Pan" Film.

REGENT THEATRE.

BRIXTON EMPRESS.
Rehearsal at 12 noon for—
Tom Arnold to present "Love and Laughter."

WALTHAMSTOW PALACE.
Rehearsal at 12 noon for—
Palace Productions Ltd., to present "Ca aret Calling,"

METROPOLITAN THEATRE.
Rehearsal at 12 noon for—
Company as booked.

SOUTH LONDON.
Rehearsal at 12 noon for—
W. S. Lyon to present "Tonics."

OXFORD THEATRE.
Charles Gulliver presents "Dick Whittington" Pantomime.

EAST HAM PALACE.
Rehearsal at 12 noon for—
Walter Bentley to present "The Barnstormers."

WATFORD PALACE.
Rehearsal at 2.30 p.m. for—
Herbert Farnes to present "Babes in the Wood."

WATFORD SUPER CINEMA.
"The Heart Buster," Tom Mix (3 days commencing January 12); "The Big Brother" (3 days commencing January 12); "Name the Man" (3 days commencing January 15); "Venus of the South Seas," Annette Kellerman (3 days commencing January 15).

CHELSEA PALACE.
Rehearsal at 12 noon for—
Will Dalton, G. Norton and Lynn Wright to present "Little Jack Horner."

The above are communicated for information without prejudice.

Marie Lawton.

On Friday morning Marie Lawton leaves Waterloo at 11 a.m. en route to South Africa. This popular entertainer, who is making her first trip to the Colonies, will return here in April.

Loch and Lomond.

Returning to town last week at the London Shoreditch, Loch and Lomond, the popular comedy couple, together with Wee Belle, proved very entertaining. Next week Dave and Carrie will be at the Alhambra.

May Sherrard.

After a most successful time in Glasgow and district, May Sherrard was in Ireland last week, and proved a big favourite at the Palace, Cork. This week she is back on the Moss tour at Swansea.

Bert Errol.

Writing from Bondi Beach, Sydney, on November 21, Bert Errol tells us that owing to his success under the Williamson management at Melbourne, Sydney, and Adelaide, he has been given a fresh contract to play New Zealand, where he is at present. For his last night at the Tivoli, Melbourne, Bert was given a wonderful farewell, and was the recipient of many beautiful presents.

Jock Mills.

Jock Mills was playing at the Opera House, Christchurch, N.Z., in November last, after a long season in Australia. According to the local Press, Jock has made a big impression, and upon his arrival in the above town was welcomed by the Scottish Society with the Pipe Band in attendance.

MUSIC HALL CARDS.

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Everybody's Favourite.
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Jan. 12, EMPIRE, CARDIFF.
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VARIETY ARTISTS' BENEVOLENT FUND AND INSTITUTION.

WEEKLY REPORT.

Cost of maintenance of the Institution, about £54. Number of old artists residing there, 43 (ladies 11, men 32). Amount of weekly pensions, £54 7s. 9d. Number of pensioners, 91. Amount of grants, loans, fares, &c., £2.

SONGS AND SINGERS.

Lawrence Wright Music Co.

New Publications (2s.):—"Dream On," "When My Sugar Walks Down the Street," "Tears of the Shannon," "Amorita."

Fred Wootton, principal boy, Ventom Swift's "Mother Goose," "gets away" with the "Wright" songs "I Wonder What's Become of Sally?" and "In Between the Showers."

Esme Willard, principal girl, Ventom Swift's "Mother Goose," features with enormous success the Radio favourite "Dream Daddy," and, as a duet with Miss Vera Wootton, "Lips."

Sydney Kaplan (musical director), Empire, Shoreditch, features "Sahara," and makes an instantaneous success.

Chester Barclay, King, in "The Sleeping Beauty," at the Brixton Theatre, gives an exceptionally fine rendering of "Sahara," and makes an instantaneous hit.

Miss Peggy Holmes, principal girl, wires: "'Dream Daddy' stupendous success in 'Dick Whittington,' West Pier, Brighton."

Edgar Sawyer, Theatre Royal, Bath, sings the comedy hit of the show, "Riley's Cowshed."

Frank Gomez, musical director, Theatre Royal, Huddersfield, writes: "'Sahara' and 'Honolulu' have met with very great success here."

Miss Maud Hughes, principal boy, Theatre Royal, Halifax, introduces "I Wonder What's Become of Sally?" into the panto. The audience is not slow to appreciate Miss Hughes' excellent rendering of this fine number.

Harry Slogden's Dance Band, Harry says the favourite numbers at Worthing Christmas week were the inevitable "Sahara," "Honolulu," and "Golden West."

Miss Midge Wood, principal boy, "Aladdin," Theatre Royal, Leamington, writes she is being encored nightly with "I Wonder What's Become of Sally?"

Tom C. Chester, Maxim's Vaudeville Co., wires: "'Golden West' and 'Sahara' big hits in the production."

Heather Evans, Artillery Theatre, Woolwich, chooses the "Wright" song, handles same in the right way, and gets the right kind of applause—"Sahara."

Nellie Le Breton, principal girl in Jazon and Montgomery's "Red Riding Hood," reports great success with "Dream Daddy."

Trixie Richmond, Theatre Royal, Plymouth, sings "Golden West," supported by Tom Mills' London Welsh Quartette.

Arthur Riley (M. D.), in Ballard Brown's "Dick Whittington," writes: "'Sahara,' 'Honolulu,' and 'Murphy McCarthy, McGinty and McGhee' are very big successes.

Benita Lydal, principal boy, "Cinderella," Theatre Royal, Bournemouth, is making the success usually associated with a good rendering of "I Wonder What's Become of Sally?"

Miss Marjorie FitzAllen, "Humpty Dumpty," Opera House, Belfast, writes: "You will be very pleased to hear I have made a big success with 'Honolulu,' and had the pleasure of stopping the panto. with it. I love working the number; it is fine."

Francis and Day's.

Susie Belmore, the Princess of Howard & Wyndham's "Puss in Boots," at the Liverpool Olympia, is scoring tremendously with "What'll I Do?" In a dungeon scene, awaiting death at the hands of the executioner, Miss Belmore, as the innocent heroine, invests the song with a pathos and dramatic power that never fails to bring down the house.

At the Holborn Empire "My Dream Home," the firm's new ballad, is making a decided impression this week in the safe hands of Lillian Burgiss.

Dorothy Leigh, the spri-gatly principal boy of "Goldilocks and the Three Bears," writes from the Prince's, Bristol: "'What'll I Do?' and 'Somewhere in the World' are going really enormously. Am also doing 'Hum a Little Tune' and 'My Dream Home.'"

No fewer than nine of the firm's numbers are being utilised with splendid results in Jack Cromo's "Humpty Dumpty" at the Royal, Worcester, according to an enthusiastic communication from Wm. Humphryes, Mr. Cromo's M.D. They include "June Night" (sung by Doris Read), "What'll I Do?" (Ena Cairns), "I Love You" (Doris Read), "When Lights are Low" (Florence Froissant), and "It Ain't Gonna Rain No Mo'" (Jackson Allan and Monty Biggs).

"What'll I Do?" is in daily increasing demand among panto. artists, a whole sheaf of wires begging for instant attention being no uncommon occurrence. The number is a hit at the Lyceum, Taunton, Olive Williams and Ivy Westoby being the singers. At the Prince's, Bradford, Cissie Sullivan, a delightful Crusoe, is scoring heavily with "What'll I Do?" as is Dot Temple, the principal girl of the Manchester Opera House's "King of the Golden Mountains." Miss Temple is also heard in "Hum a Little Tune" with more than satisfactory results.

"What'll I Do?" sung in the Highgate Hill scene of Arthur Watson's "Dick Whittington," at the Royal, Guildford, by Lorna Laurie (Alice Fitzwarren) is a hit.

At the Royal Artillery, Woolwich, Madge North makes a big hit with "Jog Along, Jasper," as Dick Whittington, as too, does Eileen Grey at the Palace Pier, Brighton, as second boy in Bannister Howard's "Jack, the Giant Killer."

Keith Prowse.

"Oh, Eva" bids fair to outrival its great predecessor, "Why Did I Kiss [illegible] is the [illegible] comedy chorus song was introduced with enormous success by Daisy Wood and is now free for [illegible] revue, panto., &c. If you are featuring, or have featured, "Why Did I Kiss That Girl?" you cannot afford to be without "Oh, Eva."

The Palace Girls are featuring the firm's new vocal fox-trot, "Patsy," this week with enormous success at the Victoria Palace.

Ella Shields continues triumphantly with "She Loves Me" and "Why Did I Kiss That Girl."

The outstanding success of the Palladium production, "The Whirl of the World," is "Half a Moon," as featured by Lorna and Toots Pounds and Walter Williams. Layton and Johnstone and the Gresham Singers are also scoring with this number.

The Two Bobs put over "Kansas City" in great style, and, judging by the reception accorded this number, there is no doubt of its success as a comedy fox-trot song. They are at the Alhambra this week.

Tucker is enthusiastic about the firm's new number, "She's Such a Nice Girl," and has this in rehearsal for immediate production. Frank Gomez, musical director at the Theatre Royal, Huddersfield, writes: "Mary Edison is making an enormous success here with 'Bells of the Sea,' playing title-rôle in 'Sinbad the Sailor.' Your other numbers, 'Oh, Eva,' 'Why Did I Kiss That Girl?' and 'Down on the Farm,' are also outstanding hits."

Les Williams, of Morton and Williams, reports from Tower Theatre, Goole: "Introduced 'Bells of the Sea' last night and received a splendid encore, a good beginning for 1925."

A big attraction in "Rattles" revue is Leon Fisher and his fiddle and "Just for a While."

Alban Padden, comedian with "Jog Along" revue, reports: "I put on 'Oh, Eva' Boxing Night, Theatre Royal, Stockport, it is in its numerous success; many thanks for such a winner."

Pauline Henri, producer of Diamonettes Concert Party, writes: "We have had enormous success with 'Oh, Eva.' We were [illegible] by request for a full fortnight at the Arcadia Pavilion, Halifax. 'Rock-a-bye My Baby,' your new waltz song, is also a great hit."

Jack Collins, versatile humorist, says: "I worked 'Oh, Eva,' 'Why Did I Kiss [illegible]' and 'Down on the Farm' last week with so much success that I have been booked for three other halls the stipulation being that I must feature the same songs."

"Oh, Eva," "Rock-a-bye My Baby," and "Any Way the Wind Blows" are the three best numbers in Zenith Follies Concert Party as produced by Will E. Dale.

Irene Armitage, at the Hippodrome, Huddersfield, reports: "Huge success 'Rock-a-bye My Baby.'"

Artists are invited to send 1s. 6d. for a selection of our latest numbers. (Style should be stated.)

Worton David, Ltd.

The reports received from all artists working the firm's numbers in pantomime this year are most excellent. Miss Marjorie Fulton informs us of the terrific success she has achieved with "Mary (Though I Left You in Argyle")" at the Princess's Theatre, Glasgow. They have produced this number with a special scene. This number, "Mary," is also a very big hit with Miss Gwladys Stanley, who is also featuring it in a special scene at the Theatre Royal, Leeds. Mr. Randolph Sutton, at the Grand Theatre, Plymouth, has been doing big with "The Plain Jane of the Family" and "I Can't Help Loving That Girl," and reports to hand speak strong of the success of these two numbers, particularly "I Can't Help Loving That Girl," which is one of the biggest hits of the show.

At the Gaiety Theatre, Dublin, Miss Teddie Butt is doing big with "The Plain Jane of the Family." At the Queen's, Dublin, Mr. Frank Weir is doing very well with "How's Your Poor Old Feet?" Mr. Cecil Barnard, in Jack Brennan's "Babes in the Wood" pantomime, is doing big with "The Plain Jane of the Family." In Jack Brennan's "Cinderella" pantomime, at the Theatre Royal, Halifax, the firm's numbers are well to the front. Miss Maud Hughes has one or two of the firm's numbers in her repertoire, and is very well suited, particularly with "Coming Thro' the Rye." Mr. Eddie Walker as the Page is doing fine with "Oh! Auntie," and Mr. Allan Hanbury is featuring "I Like a Doughnut (With Jam in the Middle)" with great success.

Jack Cromo's pantomime, "Little Jack Horner," at the Theatre Royal, Bath, is doing well with one or two of the firm's numbers. Mr. Ernie Hall has a big hit in the popular number of the season, "Why Did You Call Me Wonderful One?" and Mr. Bob Roberts is featuring with success "Oh! Auntie." At the Brixton pantomime "I Can't Help Loving That Girl" is proving a big success. At the King's Theatre, Hammersmith, Mr. Fred Lincoln has a winner in "How's Your Poor Old Feet?" and at the pantomimes at the Elephant and Castle and Kennington Theatres, "I Like a Doughnut (With Jam in the Middle)" is proving a gigantic success, as handled by those popular comedians, Alf. Brookes and Josh Dixon respectively.

At the Palace, Walthamstow, Herbert Barnes's pantomime "Babes in the Wood" is scoring heavily with several numbers from the firm's catalogue. Miss Ema Leslie is doing big with "I Can't Help Loving That Girl" "Mary" (Though I Left You in Argyle), and "Sing It When You're Dancing," all of which suit her admirably. Reggie Dingle, as Dame, is doing big with "I Like a Doughnut" (With Jam in the Middle), and Mr. Sam Hilton is pleasing everyone with "I Kiss Her in the Morning."

The firm's numbers continue to go well with the leading orchestras all over the country. Mr. Sid Davis and his People's Palace Dance Orchestra at the People's Palace, Mile End, finds "Why Did You Call Me Wonderful One?" "Those Who Dance," "I Can't Help Loving That Girl," "Sleepy Zuyder Zee," "Sheila," "Sing It When You're Dancing" among the most popular items of the day.

Musical directors who have not yet secured parts for these popular numbers should lose no time in writing off for them right away. Excellent stunt arrangements have been issued for several of the numbers.

Lareine & Co., Ltd.

"The Ogo-Pogo" is at present proving as strong an attraction with concert artists as it is in pantomime, and each post brings letters that testify to its unfailing popularity. Among the well-known artists at present using it are Wallace Lupeen and his living marionettes, Richard Hassett, Edith Faulkner, Mollie Mercer, Murray Ashford's Entertainers, Wilford Stracey, Jock Walker, Elsie and Doris Waters, Lo and Ern, Grace Ivell and Vivian Worth, Wilson James with his "Wranglers" duo, Gerald and Johnnie, Jessie Mountjoy, Walter Todd, Cliff Lester and Robert Boyle's "Jack o'Lanterns" production. The Uncles and Aunts at the various wireless stations of the B.B.C. are also finding "Ogo-Pogo" a certain winner, and all the children are "looking for the Ogo-Pogo."

ORCHESTRAL ITEMS.

LAREINE & CO., LTD.

"The Ogo-Pogo" and "Back to Colorado" were the two biggest successes at the Chelsea Arts Ball on New Year's Eve, both numbers being encored no less than six times. M. Louis Beschman, the popular conductor at Frascati's Restaurant, uses these two items repeatedly. Princes Toronto Orchestra are also using "The Ogo-Pogo" regularly, and find it increasingly popular. The firm's new valse item, "Every Little While," is being received with great favour by dancers, and certainly this number would appear to be one of the chief 1925 valse hits.

Tom E. Hughes.

Returning to the provinces for a couple of months—opening at the Hippo., Aston, this week—Tom E. Hughes hopes to spend a little time at his poultry farm just outside Smethwick.

Camberwell Palace.

Under the patronage of the Mayor and Mayoress of Camberwell, Manager Ellis, of the Camberwell Palace, entertained 500 children to a tea and entertainment on behalf of Mr. Chas. Gulliver, at the Masonic Hall, Camberwell. Each child was given a toy and some fruit on their departure.

Albert Whelan.

At present in America, following his season in Australia, Albert Whelan is due to return to town this month. He is assured of a hearty welcome.

Concert for Sick Children.

At the Central Hall, Westminster, next Wednesday, Jan. 14, at 8 p.m., a concert will be given in aid of the Hospital for Sick Children, Great Ormond-street. The artists will include the Misses Bernice Maple, Winifred Tilbury, Doris Cooper, Florence Sturgess and Dorothy Whitby, vocalists; Elsie Cooper and Mabel Newland, pianists; the Webster Norcross Singers and the Lennep Orchestra, the programme being under the direction of the Lennep organisation.

Jack Hylton for America.

It is not surprising to hear that Jack Hylton and his band have been booked for America after their continued success in the West End for the past year. However, Jack and his merry men can only accept a short contract (seven weeks), as they are due to return to the West End in May next. They sail in March.

Andie Powers.

At the Empire, Leeds, last Saturday Andie Powers concluded his engagement with Fred Karno in "The Love Match," with which he has been associated since the show was produced. From February onwards Andie will be available for another show.

Ristori and Partner.

After playing two weeks at the Schumann Theatre, Frankfurt, Ristori and Partner are now appearing with equal success at the Deutches Theatre, Munchen.

Foster and Ninon.

On their arrival in Cape Town some weeks ago Foster and Ninon were the recipients of many bouquets and presents from old friends who remembered this popular couple on their previous visit. Opening at Durban a few days later, Albert and his partner were given a wonderful reception. Albert says they are experiencing bright, warm sunshine.

Regent Hotel, Leicester.

It has come to the knowledge of the proprietor of the Regent Hotel that members of the profession are confusing his place with another establishment of similar name. Mr. Hanson desires to point out that the hotel is situated in the London-road, and just a penny car fare from the Midland station.

OLYMPIA CIRCUS.

Fascination of the Ring and Fun Fair.

Alike for the old who sigh for youth and the young who sigh for life, there is no spell as strong as the circus. Both are agiow at the sight of fleshings passing through the limelight upon a rope stretched across the tent's misty dome, of liberty horses gliding swiftly round the ring with nodding plumes and glistening coats, of riders leaping upon barebacks or skipping through hoops, and of clowns tumbling, dancing, fumbling, or fooling.

Seldom has a showman so many of such attractions to offer as Mr. Bertram W. Mills. In fact, the only criticism of his International Circus at Olympia can be that the bewildering succession of amazing entrées leaves Pimpo too little time to display his manifold talents. There are nearly a score of clowns to keep us amused during odd moments, under the chieftainship of Whimsical Walker in his revered pantomime garb. Besides performing in their midst a dance on high boots and other feats, Pimpo displays his superb horsemanship in a "Tally Ho!" entrée by the Sangers; drives the "Last of the Growlers" with Sport, the self-harnessing horse; and armed only with a giant marrow, fights a burlesque menagerie in "Tarzan of the Apes." Another excellent clown is the Charley Chaplin of the Revels Trio. During their whirlings and flights on the trapeze he comes to grief in a variety of ways that are always disconcerting, yet the whole time his face bears a pained, dull and slightly bored expression. There is also Paul's troupe of comic cyclists from Brussels.

So much for laughter. Of the thrills the chief is the rope-walking of the Birkens from the Cirque d'Hiver. They balance on each other's shoulders, perform gymnastics, and ride bicycles on the wire at a great height above the arena. Even the failure of the contrivance used when they glide to earth cannot upset their calm. The Beetz from Warsaw have only a pole for apparatus, but the way one balances on the top while the other holds it is remarkable. The Andreu Family from the Cirque d'Hiver is a fine troupe of acrobats. Albert's bears ride bicycles, glide on roller skates, and wheel prams; Captain Leyland's seals juggle with tremendous zest, and Les Della Cassa's elephants reveal surprising ideas of graceful deportment.

Horsemanship, however, is the main joy. What with the Schumanns and the Sangers, there is abundant interest here. The English Royal Creams manœuvre with a skill that seems to defy competition. Then the Swedish blacks prove that their training has reached an equal state of perfection. There is a double *haute école* by Ernest and Oscar Schumann on two bays with coats of silk, who are as dainty as ballerine. Trick riding is seen at its best in the "Tally Ho!" of the Sangers. The Boy Jockeys, Kayes and Baker, also provide an entrée of merit. What else could the circus lover require? The love of horses and clowns that has a place in every healthy soul can here be gratified to the full. Londoners should be grateful if only to watch tan and sawdust fly under the hoofs once more. It is a delight too long denied them during the rest of the year.

And when Don Pedro's band, in all the bravery of Mexican costumes, has played us out of the magic canvas, there is yet another thrill in store. Outside is a tank. From a height the Hellkvists fall, like meteors, in a fire dive, descending in flames into a mass of flames. Around their tank is the fun fair, so that as the audience disperses it walks straight to the gates of the Whip. Over the Falls, and Dodge 'Em, where the pedestrian who is tired of a year's traffic dodging can find relief from the monotony of "safety first" in collisions and escapades that have only pleasant results. These, fortunately, do not affect the popularity of the roundabout. Sweetest of music to holidaymakers' ears, the melodies churned out by the spare energy of revolving machines are heard on all sides of Olympia. "Scenic Motors" and "Gallopers" whir in a blaze of light shed upon splendours in gilt. Near by there is the long, familiar tower of "The Mat," with joyfully shrieking girls flying down its spiral chute.

There are nearly a hundred and fifty booths "Try your luck" is shouted to you from at least a hundred of them, and at each the method of putting it to the trial is different. In one there are smiling maidens at rest, and if your aim is good and true it will "Tip 'Em Out of Bed." There is an imposing atmosphere of up-to-dateness everywhere; nevertheless, the coconut shy is here, and the rifle range also.

Next Sunday afternoon at three a concert will be given at the Palladium in aid of the Elizabeth Garrett Anderson Hospital Extension Appeal Fund. Miss Marie Tempest, the organiser, will also appear in the long programme, which also includes Miss Elizabeth Pollock, Miss Enid Cruickshank, Miss Gweneth Keys, Miss Esmé Beringer, Miss Violet Vanbrugh, Miss Marie Hemingway, Miss Irene Rooke, Dame May Whitty, D.B.E., the Gresham Singers, Mr. Hubert Eisdell, Mr. Frank Webster, Mr. Frederick Ranalow, and many other stage celebrities. In a special appeal written by Miss Clemence Dane, she states that £75,000 is required to erect the extension necessary to meet the urgent demands made upon the hospital.

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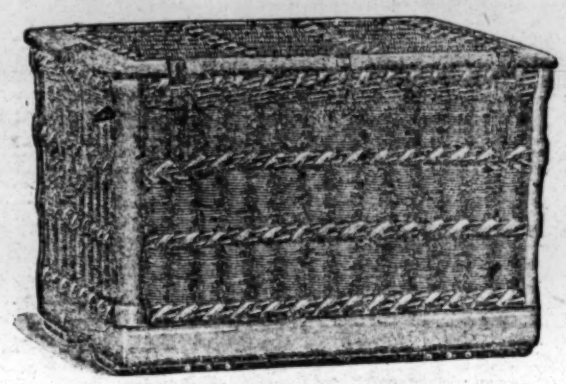

OUR CONTINENTAL HAMPER.

A FEW RECENT NOTES WE HAVE RECEIVED.

Dear Sirs, Sept. 17/24. Received baskets. Delighted with same. Please find cheque enclosed. Kind regards, Dr. WALFORD BODIE.

Dear Sirs, Sept. 16/24. The two hampers arrived to-day and are to my entire satisfaction. Again thanking you. Yours faithfully, WALTER AMER.

Dear Sirs, Sept. 28/24. Received special Vitesse Hamper, which was ordered through Mr. Eddie Polo. The hamper is very good." Yours very truly, RIGOLETTO BROTHERS.

Dear Sirs, Sept. 17/24. Many thanks for your kindness. Basket received. More than satisfied. My best wishes. Yours respectfully, FRANCO PIPER.

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THE FAIR GROUND.

A WEEKLY REVIEW OF SHOWLAND AND MARKET.

By THE CARAVANNER.

"1925" ?!?!—What of the Weather?—Well Done, "Wilson"!—O'Brien's West-End Park—Gilbey "Gets the Wind Up"—Something Wrong Up North—Marshall Hill's Fine Show Danter's at Newport.

Welcome, 1925! A New Year full of hope and promise of better trade, and—let us say—of improving weather also. Here's luck to it and to our readers. With a full heart we wish them all they wish themselves.

The appalling weather conditions which helped to make the year just ended one of the wettest, if not quite the most depressing on record, proved positively calamitous for the show business. Just what a good summer, allied to a dry and seasonable spring and autumn, means to the show community only showmen know. Throughout the dampness and dreariness of 1924 showmen in every part of the kingdom were compelled to shoulder many a cruel and unjust burden, and the trail of financial loss occasioned by the obstinate pessimism of the Clerk of the Weather, was as long as it is dismal to contemplate.

Fortunately for his peace of mind, however, the average showman—bluff, good-hearted soul that he is—is an incurable optimist, and instead of useless fretting over "what might have been" in the spent year that nobody will mourn, he looks forward with a degree of faith and confidence that is as cheery as it is refreshing, to better times and brighter days in this present year of grace. God grant that he may not disappointed.

To the directorate of Pleasure Fairs, Ltd., the promoters and organisers of the New World's Fair at the Agricultural Hall, Islington, London pleasure seekers owe a debt of abiding gratitude. Few exhibitions of the kind have ever been characterised by so marvellous a transformation, or by such wonderful improvements, and the New World's Fair—as altogether excellent as it is thoroughly welcome, is a really big achievement, of which Messrs. William Wilson and Frank Turner and those gentlemen who have been identified with them in the conduct and fulfilment of the enterprise, may be justly proud.

Of the show itself I will record my impressions in a subsequent issue, but it would be difficult to say with certainty which is its particular *chef d'œuvre*. Mr. G. Tyrwhitt Drake's celebrated menagerie, with its many wonders and intense appeal, or the remarkably fine circus show furnished by our good friend Mr. John Swallow, the altogether estimable "Broncho Bill," who thus fittingly crowns the recent touring season in the course of which he won so many fresh laurels and added so greatly to the popularity of an always popular show.

Personally, if it can be said with truth that one thing impressed me more than another it was the martial appearance of and the magnificently meritorious music rendered by "Captain" Gosling's superb band. If one thing more than another can help to bring back to our towns and villages some reflection of the grand old-time circus show to receive the homage and to bask in the eager welcome that awaits it everywhere, it is in the provision of such bands as that which good Master Gosling appears to have the faculty of providing. Music—good music—is almost as essential a factor to the success of any circus as are horses, clowns, and even the ring itself, and friend Gosling—as picturesque a figure as anyone could wish to witness—wields a baton of super-excellence while wondrously arrayed in the scarlet and gold uniform of a mythical Hussar regiment.

Bandmaster Gosling — old soldier, talented musician, able showman, and "good sort"—is unmistakably "the goods," to borrow an expressive term. To him belongs the credit for having the finest band on the road in the show business to-day. Not since the days when Bostock and Wombwell's memorable top-hatted and frock-coated orchestra was the talk of England has a better or more versatile and capable band of musicians taken the broad highway than that of Mr. Gosling and his merry men.

It is usual to expect a good show at Olympia, and this year it has again realised the best expectations of a big public. The Circus is a very wonderful one indeed, and many of the clever turns are new to Olympia and to this country. The clowning also is superb. But what else would circus-lovers expect of those two "giants" of comedy—"Whimsical Walker" and "Pimpo"? The Fun Fair is as good and as varied as ever, and the splendid appearance of White Bros. big riding machine—fresh from Cardiff and renovations involving a very heavy cost—is alone worth going a long way to behold. This machine, with its remarkable plant, is probably the most palatial "round-'un" in Europe, and it is only a year or so ago that its owner declined an offer by a foreign syndicate to purchase it lock, stock, and barrel for, I believe, the amazing figure of £20,000. Assembled at Olympia, it furnishes a sight to gladden the eyes far and away the best of its kind; it is a very luxurious "job," and looks it. I will give my further impressions of Olympia in a subsequent issue.

Christmas proved to be a very festive affair at good old Pat O'Brien's West-End Amusement Park, and, by the way, what a big hit the show has made in Central London! The size and cosmopolitan character of the crowds which nightly throng the old Meux's brewery site at the corner of Tottenham Court-road and New Oxford-street are a pretty fair reflex of the solidity of popular affection for the fair-ground, and Pat certainly sees to it that his patrons get full value for their money. The ground is wonderfully well set out and abundantly ashed, with the result that it has successfully resisted the worst efforts of the weather during the holidays to render it unfit for pedestrians. I have been very favourably impressed with the general fit-up of the joints and shows there-and with the all-round smartness of the decorative scenic work, in the execution of which our old friend "Mac the Painter" has again greatly distinguished himself. The proscenium effect of the New Oxford-street entrance is particularly noteworthy. The attractions are ranged around O'Brien's big Golden Dragon scenic, which boasts an organ that seems to captivate the hearts of the majority of patrons. Originally "Pathrick" intended to move the big 'un to his winter show at Hackney, and to introduce John Evans' four-abreast from Porthcawl in its stead; but they have a warm spot in their hearts for the Golden Dragons up Tottenham Court-road way, and there, accordingly, they remain.

O'Brien's Cake-walk, Chairoplanes, Spinner, and Electric Discs, Over the Falls, direct from its Wembley season; the Barrafaw Company's finely equipped "Tip 'Em Out of Bed"; the big "Cresta Run," from Great Yarmouth; the Wireless Ducks—a stunt that coined money at the B.E.E.; Steam Yachts, Mountain Glide, Helter-skelter, "Garage Your Car," William Irvin's Shooting Gallery; "Celeste," the mystery girl, constitute the chief features of a very sound show, supported by an infinite variety of games, Houp-las, and Touch-'ems, provided by sundry of O'Brien's fortunate tenants. I think that they are lucky who work with the O'Brien Company, for few better fellows and more considerate lessees exist in the show business. When I put my new "Kie" show on the road I shall certainly have a shot at riding with the genial Pathrick.

The general conduct and administration of the Tottenham Court-road site affords a useful and practical example of what a later fair should be at its best. The big crowds, necessarily somewhat mixed at times, have been handled with rare tact and discrimination, and wherever an undesirable element appeared likely to manifest itself, or whenever rowdyism and horse-play seemed in danger of gaining the upper hand, such delicate situations have invariably been discreetly and successfully handled by the capable diplomacy of Mr. W. Louis, the popular secretary to O'Brien's Amusements, Ltd., who is in constant personal attendance.

The excellent administration of this London fairground has called forth due praise from the police authorities, and both Mr. Louis and his able and genial aide-de-camp, Mr. Tricker, have been the recipients of congratulations from Scotland Yard itself. Mr. Louis is gifted with rare insight where the show business is concerned, and he is unquestionably a master of showcraft. His alliance with the O'Brien interests should spell ever-increasing success for that concern.

I marvel that it has not been deemed advisable to make a charge for admission to this particular ground. Several good reasons would seem to justify such a move, and few would cavil at, say, a sixpenny admission, which could carry with it a voucher for the scenic railway or other attraction to its equivalent. The ground is already patronised by a large middle-class public, among which the more fashionable Mayfair element is often quite conspicuous, and, in the writer's view, a small charge for admission would go far to encourage an even larger attendance of bona-fide patrons, while tending to exclude a considerable body of youths and "flappers," who are in the habit of promenading this ground, not with any thought of patronising the shows, but merely for a lark. It is certainly worth the experiment. I notice that Pat O'Brien's proverbial generosity in the cause of charity shows no sign of lessening. At his Hackney show he is devoting a day's takings of the Scenic Railway each week to one hospital or another, and at Tottenham Court-road, on Monday last, he presented the entire proceeds of the day to St. Patrick's Church, Soho-square, W. My late dear friend, Henry George Hibbert, was wont to say of Pat O'Brien, "that, like another great and mutual friend—another Pat, too—he was one of the best Catholics of his acquaintance." And there have been few better Catholics in this or any other age than "Henry George."

London's several fairgrounds, as well as those in many other parts of the country, "had the wind up" pretty badly on New Year's Eve and New Year's Day and I whole-heartedly commiserate with many good showmen friends in the trials and tribulations they were forced to endure in the process of seeing the Old Year out and the New Year in. The toll of damage and of loss, both of business and of material, is a woeful one, and not a little serious for many of the small men, and the gale, which at times attained the velocity of a tornado, was an unkindly finish to a dismal year, during which the fates, as represented by the weather, were consistently unkind. Our old and estimable friend, Mr. Gilbey, whose big show, opposite the Brixton Town Hall, had opened under most auspicious conditions, and was nicely in full swing, was blown literally sky-high. Tilts were whirled heavenwards, and rent to ribbons, to find a resting-place among the neighbouring chimney stacks or telegraph wires, and joints were levelled to the ground or splintered into matchwood. Gilbey's Bisque, Gilbey, junr.'s Touch-'ems, Jack Rose's Canins and Spinner, Searle's Doll Tent, Billy Le Neve's Novelty Shows, and Jack Fitzgerald's Joint were completely wrecked; while the many spot joints of the smaller tenants were either blown to bits or carried skywards and lost. It is rough luck on all of these good lads, and I could see that poor old Gilbey, stoical soul though he is, was deeply grieved. May better fortune await them all in the days ahead!

Quite a number of London travellers made their way to Bolton for the New Year fair, which is invariably a big money-maker. But for the weather it might have proved a similarly good thing this year; but, as it was, the statement that the show did just as well as the weather would let it, best describes the conditions. There was a rare lot of stuff assembled there, some of it very attractive; but it can blow just as hard as it can rain in the Lancashire town, and, speaking for myself, I do not find it difficult to excuse the local football club for terming its players "Wanderers." The prospect of enduring a Sunday there could only be equalled by a like prospect in the case of Wigan or Widnes, or Nelson or Oldham. Truly, the London, Western, Eastern, and Midland travellers have much upon which to congratulate themselves.

I write these lines in Bonnie Scotland—I have known it "bonnier" than is the case at the moment—when "The Caravanner" is renewing acquaintance with his many Scottish showmen friends, who are just now operating in Glasgow and district. In a coming issue I shall record my impressions of the Kelvin Hall Carnival, as well as of the big New Year Fairs at the Waverley Market and Industrial Hall, Edinburgh. Matters, I learn, are unhappily none too good at the last-named, and, although the fixture has been extensively advertised, the attendance and takings have been wretchedly poor. On Christmas Day, which is not a lot of use in Scotland from the business standpoint, the management of the Industrial Hall very unwisely increased the price of admission from 6d to 1s., and this policy, as might have been foreseen, proved disastrous for the tenants. Some of the stalls, I am assured, only took a few shillings, while one 12 ft. joint, which has invariably done well in Edinburgh on outside pitches, failed to take a single bawbee on four nights during the opening week and only 15s. on the Saturday. Even the big scenic was only taking from 12s. to 18s. a night, and these figures must be considered in relation to the ground rental of £2 to as much as £3 per foot. It is not difficult to foresee that in the absence of a miraculous improvement, a goodly number of tenants, who invested all their available resources in the deposit and swag, will find themselves in a mighty queer fix. Something is radically wrong somewhere to to account for so unexpected a state of affairs, and in the interests of the tenants, most of whom are regular readers of "The Era," "The Caravanner" will make it his business, while in the Scottish Capital, to very thoroughly investigate matters. He can be depended upon to get at the root of the trouble, and to fearlessly apportion whatever blame is due.

In striking contrast, and in accordance with invariable custom, Mr. Lumley's gigantic show in the Waverley Market is drawing immense crowds, and proving something of a gold mine for his happy tenants. Everybody is happy in the capacious Prince's-street underworld, where splendour and prosperity reign supreme, as I shall show next week. Meantime, my thanks are due to genial Sam Stott for his telegram of congratulation on my departure from Euston, and for his loyal New Year greetings on behalf of the Scottish showmen, to which I have suitably replied. I conclude that "the case of national wine" is already in transit? But, "nous verrons," and, anyway, Sam, here's my cordial thanks in anticipation!

Bristol is happy in the possession of a multiplicity of winter fair attractions. Mr. Marshall Hill, with a numerous tenant following has a remarkably fine show on an elaborate scale in the spacious Drill Hall in Old Market-street, which is going "full steam ahead" from 2.30 to 11.0 p.m. daily throughout the holidays. His big riding machine, with its glittering cars and splendid organ, forms the central attraction. How they got it into the building at all is something of a mystery, but I believe they had to saw the chimney off. Anyhow, the breezy bustling Bristolians, young and old, were queuing up for rides every time I visited the show, and pretty Miss Rawlings, the officer-in-charge of the £ s. d. department, was kept "on the go" and "quick and lively," as the Yanks say, at that, in raking in the "requisite and necessary"—a task which she performed in a fashion that was as charming as it was business-like. A lass after my own heart (I don't mean it literally), and she shall have "The Caravanner's" autographed portrait as a memento of my visit.

I was considerably impressed with the clever Kie show presented by Chief Obor Mgewuhe and his troupe of West African Fazis. I have rarely seen a similar show better put over than that by the chief, who, incidentally, is an excellent fellow, and his assistant. The Devil Dance, the War Dance, and the Dance of Death were particularly well done, as also was the fire-eating and the show of card magic by the chief. His principal assistant, like himself another good chap, is an almost incredibly hard worker, and between them they put no end of "pep" and "ginger" into the wild and woolly "Hula-Bula" business. The Talkee-Talkee is capably handled by Mr. W. ("Bill") Farrell, who will be remembered by many of my readers as the son of Mrs. William Farrell, of Plymouth.

Remarkable success attended the big organ recital which Mr. Marshall Hill, with characteristic generosity, organised in aid of the Lord Mayor of Bristol's fund for providing Christmas dinners for the kiddies of the Western City's many unemployed. The recital, which took place on the Sunday evening immediately preceding Christmas, was the first—I do not think it will be the last—of its kind ever held in Bristol, and proved an enormous attraction. The big hall was densely packed with people, who also thronged the approaches, and thousands who were unable to gain admission, listened to the impressive music from the wide expanse of Old Market-street. The Zampa, William Tell, and Oberon, overtures and selections from "The Bohemian Girl," "Faust," and "Cavalleria Rusticana," were popular items of a discriminating programme that was interspersed with clarinet and piccolo solos, and enhanced by two vocal items admirably rendered by Miss Lilian M. Bale, a young soprano of considerable promise. Mr. Marshall Hill was warmly thanked for his kindness, and the many nice things that were said regarding his goodness to charitable causes in his native city by several of the speakers must have caused the great riding master to blush. In "The Caravanner's" New Year's Honours List Mr. Marshall Hill figures as "Lord" Bristol.

Among the host of attractions in the Drill Hall I noticed Jim Hall's chairoplanes, Bernard Hill's climbing monkeys, A. Keith's tou-ch-ems and bumper, Floyd's darts, Wright's dip and buckets, C. Connelly's touch-ems, and Fetcher's watch-'em-break-'em which were conspicuous for its generally trim and spick and span appearance, no less than for the quality and excellence of the goods offered as prizes.

In the Newport Cattle Market Mr. E. Danter and his tenants have found a fine ground, and, incidentally, a very comfortable cat-down. I was vastly impressed with their new scenic railway, with its picturesque peacocks, which, when I was there prior to the opening, was being erected for the first time. It is a magnificent machine, and one that is bound to take a pot of money. What a striking piece of good fortune for the Danter family that they should have taken delivery of it from the Orton Works just before the disastrous fire, the sad news of which reached me in Bristol, where it caused general sorrow among the show-people. Other features of the big Newport show—which, by the way, the weather has been simply ghastly—are Danter's chairs, W. H. Freeman's galloping horses, swings, and aeroplanes, Stewart's boxing pavilion, Carr's novelty shows, including a "scout dance," Harvey's novelty shows, with touch-'ems, houp-las, coconut shies, and shooters, &c., by T. Howard, Jacob Bullin, A. Davis, J. Wright, J. Freeman, H. Crocraft, H. A. North, W. Scott, T. Danter, C. Gavin, and "Dame" Smith. It is the largest and certainly the best fair ever held in Newport, and the manner of its organisation is worthy in keeping with the excellent traditions of the South Wales Stallholders' Association, of which popular George Sheldon is chairman, as well as of the South Wales Section of the Showmen's Guild, under the able administration of our good friend Mr. J. Gage.

Charlie Heal is running a winter fair in a very big way in the spacious Red Cow Yard, at Bedminster, and running it wonderfully well, too. In addition to his own magnificent four-abreast, with Teddy Bears, ostriches, and horses, there are innumerable other attractions, and in all upwards of 500 feet of side-shows and stalls. The ground is in splendid condition, and better set out than any I have seen during the past year, and I hope to do a, with this particular fair, among others, at greater length and in fuller detail next week. Messrs. Anderton and Rowland's big show is also attracting a deal of patronage in Bristol to their admirable ground in Lawford's Place, with their scenic dragons for the central attraction. Very striking indeed was the appearance of their engines in the polished brasswork of which one could see to shave. I was sorry to find Mr. George Devey looking far from well, and sincerely trust that he is ere this thoroughly fit and festive once more. I shall have more to say about Anderton and Rowland's shows next week. Prominent among the many other showpeople who are wintering in Bristol I discovered good Dame Pruett and Mrs. and Miss Hancock. May 1925 prove a bumper year for one and all

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